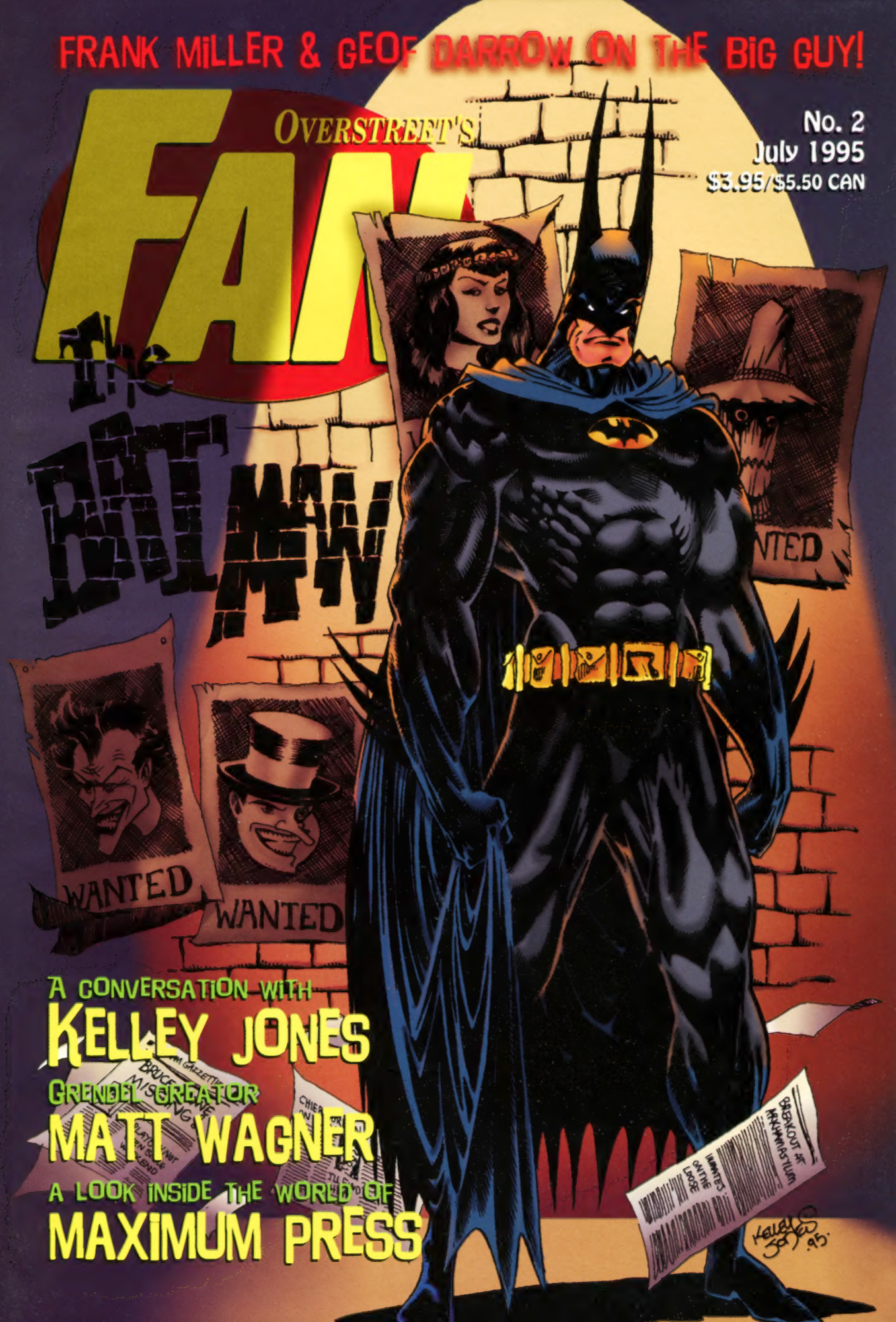
FRANK MILLER & GEOF DARROW ON THE BIG GUY!

OVERSTREET'S

FAN

No. 2
July 1995
$3.95/$5.50 CAN

THE BATMAN



A CONVERSATION WITH
KELLEY JONES
GRENDEL CREATOR
MATT WAGNER
A LOOK INSIDE THE WORLD OF
MAXIMUM PRESS

AFTER
BRUTALLY MURDERING HIS BEST FRIEND AL SIMMONS

AFTER
CONTRACTING THE LETHAL AIDS VIRUS

AFTER
TAKING HIS OWN LIFE

AFTER
USURPING THE MANTLE OF LORD OF HELL HIMSELF

HIS ADVENTURES REALLY BEGIN...

CHAPEL #1

THE ONGOING SERIES

BRIAN WITTEN
CALVIN IRVING

CRYPT #1

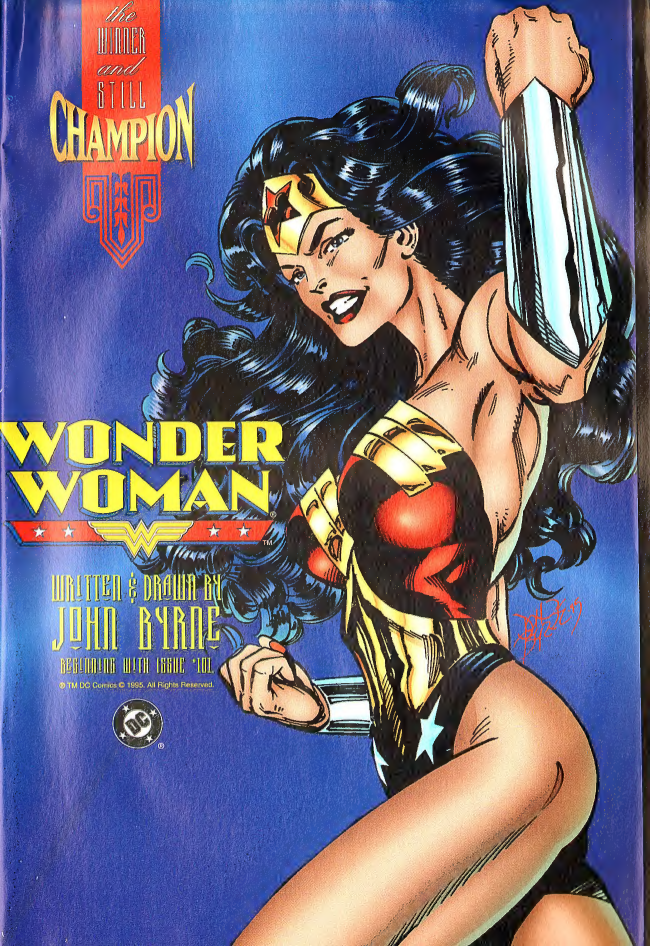
~~SUPREME~~
~~KIRBY~~
~~SENTINEL II~~
~~THERMAL~~
~~COLDSNAP~~
~~KAYO~~

THE BODY COUNT RISES IN AUGUST!

2 ISSUE MINI-SERIES

ROBERT NAPTON
SHELBY ROBERTSON

CHAPEL™ is trademark and copyright© Rob Liefeld Inc. 1995 CRYPT™ is trademark and copyright© Rob Liefeld Inc. and Stephen Platt 1995


the WARRIOR and STILL CHAMPION
WONDER WOMAN
WRITTEN & DRAWN BY
JOHN BYRNE
BEGINNING WITH ISSUE #101
© TM DC Comics © 1995. All Rights Reserved.

WATCH THE CARDS COME TO LIFE. JULY'95 FROM

ACCLAIM COMICS, INC.
ARMADA

NIGHTMARE™ #1

MELISSA BENSON — HILARY BADER — ANTHONY CASTRILLO — ANIBAL RODRIGUEZ

ANTIQUITIES WAR™ #1

JERRY PROSSER — PAUL SMITH — TOM RYDER — GEORGE PRATT

WAYFARER™ #1

JEFF GOMEZ — VAL MAYERIK — RICK BRYANT — MIKE KALUTA

©1995 Acclaim Comics, Inc. MAGIC: THE GATHERING, NIGHTMARE, ANTIQUITIES WAR & WAYFARER are TM & ©1995 Wizards of the Coast.

HUNT OR BE HUNTED.

TUROK. IN JUNE.

31 & 32: ALL OUT DINOSAUR WAR IN THE LOST LAND.
BY TIMOTHY TRUMAN & PAUL GULACY.

©1995 Acclaim Comics, Inc. TUROK: DINOSAUR HUNTER is a registered trademark & ©1995 Western Publishing Company & ©1995 Acclaim Comics, Inc.

Features

24 Jonesin' for that Bat
Batman artist Kelley Jones
by Benn Ray

36 The Big Guy Comes to Town
Frank Miller and Geof Darrow talk about Parisian drivers and other monsters
by J.C. Vaughn

42 Maximum Press to the Extreme
Behind the scenes at Rob Liefeld's studio and imprint
by Terry Marzucco

48 The Power of Shazam!
The history of the World's Mightiest Mortal
by Tony Starks

54 The Wonder of it All
John Byrne takes over Wonder Woman
by Andy Lee

62 UltraForce/Avengers
A crossover of cataclysmic proportion
by Rob Samsel

66 Jeff Smith Changes His Image
Two — count 'em! — different looks at Bone
by Alex Amado and Mike Benkowitz

74 You Talking to Me... Punx?
Keith Giffen sucker punches the Valiant Universe
by Beefo LaRue

80 The Ballad of Paul Pope
A look at the mind behind THB and The Ballad of Doctor Richardson
by Steve Fritz

82 He's Not Dreaming Any More
Marc Hempel talks about his work on Sandman and his new project, TUG & buster
by Joseph P. Rybandt

84 FPG Kicks into High Gear with Guardians
An inside look at FPG's brand new gaming cards
by Steve Fritz

88 The Devil and Matt Wagner
Matt Wagner is such a nice guy... how'd he come up with Grendel?
by Michael Renegar

Cover by Kelley Jones
Colored by J.J. Abott/Brimstone

FanFare
IN THE VILLAGE OF THE FAN

Columns

31 Peter David
Ain't a Library

58 Reel Heroes
by Jake Rosen

65 James Robinson
Idle Thoughts

79 My Life as a Super Hero
by Vampirella

92 You Wanna Play Games
by Steve Hata

96 It's the Toy Section
by James Bullock

99 Jeff Marriotte
Behind The Lines

100 Card Shark
by Max Gottfried

111 High End Market Report
by Joe Mannarino

115 Nick's Picks
by Nick Wyche

224 FRANK MILLER

Contests

23 Kelley Jones art contest

77 PunX contest

86 FPG contest

Departments

10 Letter from a Editor

11 Newz

15 Company News

21 Names in the News

22 FAN Mail

60 FAN Film 15

61 The Star Wars Page

68 Indy Press Profile

94 Manga/Anime

102 Card Price Guide

107 Video Games

112 Premiums

114 Golden Age

116 FAN Faves

121 FAN Flashback

122 FAN 15

125 Market Reports

130 Comic Book Price Guide

217 FAN Headquarters

Overstreet FAN, Volume 1, Issue 2, July, 1995. Published monthly by Gemstone Publishing, Inc., 1966 Greenspring Drive, Suite 405, Timonium, MD 21093. ©

1995 Gemstone Publishing, Inc. and respective copyright holders. No part of this publication may be reproduced in any form, mechanically, photographically, and/or electronically, without prior written consent of Gemstone Publishing, Inc. All rights reserved. FAN and the FAN logo are trademarks of Gemstone Publishing, Inc. All articles and features are the express opinion of the individual contributing authors and artists, and do not necessarily reflect the opinions of Gemstone Publishing, Inc., Overstreet, FAN, its staff, or its advertisers. All comic and other characters, names, logos, trademarks, and symbols depicted and described in articles and other Although all advertisements are owned and copyrighted by their individual companies. Advertising and subscription rates may change without notice. Printed in Canada.

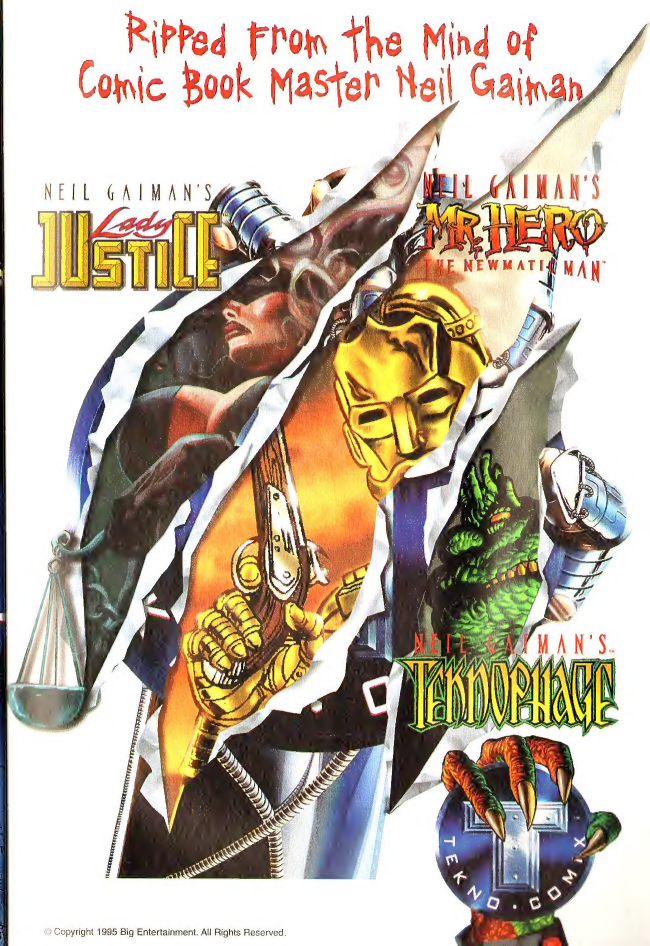
Letters and other correspondence should be sent to: FAN Mail, Overstreet's FAN, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093. Phone: (410) 560-7800. Fax: (410) 560-8137.

Subscriptions to FAN are available at a rate of $47.40 per year ($66.00 Canadian). All payments in U.S. funds only. Please inquire for foreign subscription rates. Comic shop customers should purchase FAN at their local comics shop.

For advertising inquiries, contact Pat Rae at (410) 560-5806, ext. 352.

©1995 SIG ENTERTAINMENT. All Rights Reserved.

Ripped From the Mind of
Comic Book Master Neil Gaiman



© Copyright 1995 Big Entertainment. All Rights Reserved.

© 1995 BIG ENTERTAINMENT. All Rights Reserved.

ANCIENT SECRETS...
KID COMIX
LEONARD NIMOY'S PRIMORTALS
SENSUA
What are the centuries-old mysteries this sexy villainess wants kept secret?
PRIMASTER
Is he truly the savior of the Primortals, or is his agenda something more personal?

Overstreet's FAN

PUBLISHER
Robert M. Overstreet

EDITOR
Mike Renegar
ASSOCIATE EDITOR
J.C. Vaughn
MANAGING EDITOR
Todd M. Hoffer
COPY EDITOR
Benn Ray
PRICE GUIDE EDITOR
Joseph P. Rybandt
RESEARCH EDITOR
Scott Braden
CONTRIBUTING WRITERS
Alex Amado • Mike Bordowitz • Scott Braden, James Bullock • Karli Casalena • Brady Darvin, Peter David • the artist formerly known as Jeff Dillon • Cathy "the Dis" Disbrow • Steve Fritz Max Gottfried • Mark Haynes • Todd Hoffer Beefo LaRue • Andy Lee • Joe Mannarino Jeff Mariotte • Chett Marvin • Terry Marzucco Frank Miller • Robert M. Overstreet • Pat Rae Benn Ray • Michael "Skippy" Renegar James Robinson • Jake Rosen Marshall M. Rosenthal • Joseph P. Rybandt Rob Samsel • Tony Starks • Jimm Stone Vampirella • J.C. Vaughn • Nick Wyche

ART DIRECTOR/PRODUCTION
Tony Overstreet
ASSISTANT ART DIRECTOR
Mark Haynes
LAYOUT AND DESIGN
Jeff Dillon
DESIGN ASSOCIATE
Cathy Disbrow
MARKETING COORDINATOR
Brady Darvin
ADVERTISING COORDINATOR
Pat Rae

EXECUTIVE DIRECTOR OF OPERATIONS
Carol M. Overstreet
ADMINISTRATIVE ASSISTANT
Karen Rau
CUSTOMER SERVICE
Karli Casalena

PRESIDENT AND CEO
Stephen A. Geppi

WELCOME BACK!

LETTER FROM THE PUBLISHER

Few things in the comic market shock me. I mean, I've been doing this for 25 years, so nothing really fazes me. That was until we released the first issue of **Overstreet's FAN**. The response we've had has been nothing short of spectacular. From industry professionals such as Peter David, James Robinson and Frank Miller (who all have great columns in this very issue!) to retailers and fans all across the world, it seems that everyone is working to make **FAN** the #1 comic magazine!

In Fandom,

Bob

As you have probably already noticed, this issue is packed with great stuff. We've got an awesome interview with Kelley Jones (trust me… this one is …uh… unique), we talk with Frank Miller and Geof Darrow about **The Big Guy and Rusty the Boy Robot** (soon to be the favorite book in my collection) and we shine some light on the darker side of Matt Wagner.

LETTER FROM A EDITOR

Looking for something new? Check out the Marc Hempel and Paul Pope interviews. These guys have some great stuff in the works and we talk about these projects in this issue.

If you flip through the magazine, you'll also notice we added some new monthly columnists to our distinguished list … Frank Miller and James Robinson! Where else can you get this much talent in one magazine?!

Only in **Overstreet's FAN!**

One more thing and then I'm outta here…

If you have any suggestions or comments, drop me a line or E-Mail at **MailFAN@aol.com**. We're always looking to hear from the fans!

Mike

Here Now, The Newz...

AMERICAN ANTIHEROES STAND PLUSH AND TALL

George Liquor and Jimmy the Idiot Boy, stars of the new monthly comic **Comic Book** (due from Marvel in August), will make their animated debut in *The George Liquor Variety Show* on prime-time Fox in early 1996. In anticipation for what is sure to become America's love-affair with these wholesome characters, Spumco and Planet have designed 3 plush-bodied characters with rotational, molded heads and real, functional clothes: **Jimmy of the Future**, **Jimmy the Idiot Boy** and **George Liquor American**.

GRENDEL STRIKES A POSE

Matt Wagner's Grendel, in the form of Hunter Rose (the original Grendel), is the latest statue from sculptor Randy Bowen's company, Bowen Designs. The statue is 11 inches tall, and is limited to 1,000. 500 of these will be offered through Diamond's **Previews** catalog. The remaining 500 will be offered through Bowen's own mailing list. Suggested retail price is $140. When asked what it was like to work with Matt Wagner, Bowen replied, "Matt is a brooding genius who sits at his desk listening to Mozart while hungrily devouring a plate of raw meat as he talks to you." Wagner denied Bowen's claim. "Randy also figures there's an Earth 2 on the other side of the sun," Wagner said. For more on Grendel, check out our interview with Matt Wagner in this very issue of **FAN**!

STAR TREK: VOYAGER SERIES ONE

Skybox's first set of *Voyager* cards was scheduled to be released at press time. This impressive looking collection features information on how to obtain the new Expand-A-Cards, cards which actually open out into full blue prints of the U.S.S. Voyager, the Bridge, and Engineering. The set contains 98 regular cards, nine first level bonus cards of the crew, three blueprint cards, an Emergency Holographic Doctor Hologram, one "SkyMotion Exchange Card" (for a card featuring 24 frames of action from the show), a preview card for Series Two, and a title card. *Voyager* fans will not want to miss this set

TOPPS CARDS CRANK UP FOR SUMMER

Be sure to check out our Card Shark's section in this issue, but here's a look at some additional products Topps will be offering. In addition to their sure-fire hit **X-Files** cards, **The Empire Strikes Back Widevision** cards, and **Animaniacs** cards, they've got **Cyberforce Chrome**. With art by Marc Silvestri and the guys at Ballastic Studios, these striking cards are in the Topps' Finest format. Topps' Kevin Fitzpatrick said the cards by the Ballistic newcomers absolutely blew him away. "It's some of the most incredible stuff I've ever seen," he said. In addition, they've also got a third set of **Star Wars Galaxy** cards scheduled for this fall

SUPERMAN ACTOR CHRISTOPHER REEVE INJURED

At press time, Christopher Reeve, best known for his portrayal of Superman in 1978's *Superman - The Movie* and its three sequels, was hospitalized in "Serious but Stable condition" according a spokeswoman at the University of Virginia Medical Center in Charlottesville, Virginia following an equestrian accident on May 27. According to his doctor, his condition is improving. Reeve was paralyzed as a result of the fall. He underwent surgery June 5 to stabilize his upper spine. He is currently able to sit up and eat solid foods. Cards and letters may be sent to Christopher Reeve, c/o University of Virginia Medical Center, Charlottesville, VA 22098.

EISNER AWARD NOMINATIONS

The 1994 Eisner nominees are in. The Eisner Awards (for those of you who don't know) are the comics industry's equivalent of the Oscars. The winners will be announced at a gala ceremony on July 28 at the Marriott Hotel in San Diego.

Nominations for this prestigious award are based on artistic merit. Companies with the most nominations are: Dark Horse (25), DC (23 1/2), Pantagraphics (13), Kitchen Sink (8), Gladstone (5 1/2), and Marvel (1 — and this nominated book is **Groo**, a title currently being published by Image). If self-publishers were taken as a group, they received 18 nominations, a record total. Gemstone — well, look for us next year. Below is an incomplete list of nominations:

BEST SINGLE ISSUE

The Acme Novelty Library #1
Batman Adventures Holiday Special
Bone #16
The Dance of Lifey Death
Sandman Mystery Theatre Annual #1

BEST SHORT STORY

"The Babe Wore Red," **Sin City: The Babe Wore Red and Other Stories**
"The Hannah Story," **Drawn & Quarterly**, vol. 2 no. 1
"Laughter After Midnight," **The Batman Adventures Annual #1**
"The Lot," **Vertigo Rave**
"The Virgin," **Wild Life #1**
"We Can Get Them for You Wholesale," **Negative Burn #11**

BEST SERIALIZED STORY

Grendel Tales: Devils and Deaths
"Hellboy: Wolves of St. August," **Dark Horse Presents #88-91**
"It's a Good Life If You Don't Weaken," **Palooka-ville #4-8**
"The Life and Times of Scrooge McDuck," **Uncle Scrooge #285-296**
"Sacrifices," **Books of Magic #6-8**
"Sins of the Father," **Starman #0-3**

BEST CONTINUING SERIES

Bone
Books of Magic
Icon
Starman
Strangers in Paradise
Uncle Scrooge

BEST LIMITED SERIES

Concrete: Killer Smile
Sin City: A Dame to Kill For
The Tale of One Bad Rat
Witchcraft

BEST NEW SERIES

Don Simpson's Bizarre Heroes
Roarin' Rick's Rare Bit Fiends
S.R. Bissette's Tyrant
THB
Too Much Coffee Man

BEST GRAPHIC ALBUM — NEW

Ballad of Dr. Richardson
Fairy Tales of Oscar Wilde
Introducing Kafka
Jar of Fools, Part I
Our Cancer Year
Paul Auster's City of Glass

BEST HUMOR PUBLICATION

Bone
Groo
Hate
Radioactive Man
Ranma 1/2

BEST WRITER

Dwayne McDuffie , **Icon**
Alan Moore, **From Hell**
Harvey Pekar, **American Splendor: A Step Out of the Nest, Our Cancer Year**
James Robinson, **Starman, Witchcraft**
Matt Wagner/Steven Seagle, **Sandman Mystery Theatre**

BEST WRITER/ARTIST

Paul Chadwick, **Concrete: Killer Smile**
Jason Lutes, **Jar of Fools**
Mike Mignola, **Hellboy: Seeds of Destruction**
Terry Moore, **Strangers in Paradise**
Bryan Talbot, **The Tale of One Bad Rat**

BEST PAINTER

Christopher Moeller, **Shadow Empires: Faith Conquers**
Jon J Muth, **Mystery Play**
Miguelanxo Prado, **Streak of Chalk**
Jim Silke, **Rascals in Paradise**
Jim Woodring, **Jim**

BEST PENCILLER/INKER or PENCILLER/INKER TEAM

Edvin Biukovic, **Grendel Tales: Devils and Deaths**
Dave Gibbons, **Martha Washington Goes to War**
Tony Harris/Wade von Grawbadger, **Starman**
David Mazzucchelli, **Paul Auster's City of Glass**
Mike Parobeck/Rich Burchett, **The Batman Adventures**
P. Craig Russell, **Fairy Tales of Oscar Wilde**, vol. 2

BEST COVER ARTIST

Glenn Fabry, **Hellblazer**
Tony Harris, **Starman**
Terry Moore, **Strangers in Paradise**
Don Rosa, **Uncle Scrooge**
Rick Veitch, **Roarin' Rick's Rare Bit Fiends**
Charles Vess, **Books of Magic**

TALENTS DESERVING OF WIDER RECOGNITION

Evan Dorkin, **Milk & Cheese, Hectic Planet, Dork, Instant Piano**
Paul Grist, **Kane, Grendel Tales**
Nina Paley, **Nina's Adventures**
Don Simpson, **Don Simpson's Bizarre Heroes**
Rumiko Takahashi, **Ranma 1/2, Mermaid Forest**

BEST COMICS RELATED ITEM

Bone Figurine
Hate and Eighthall Zippo Lighters
Madman Trading Cards
The Complete Maus CD-ROM
R. Crumb's Devil Girl Choco-Bars
Sandman Arabian Nights Statue

HALL OF FAME NOMINEES

Dan DeCarlo
Al Feldstein
Gardner Fox
Frank Frazetta
Herge
Walt Kelly
JoeKubert
Winsor McCay
Mac Raboy
Joe Simon

TOO MUCH CONVERSE MAN — A SUPER HERO SELLS OUT

Who's the guy with the coffee mug on his head hawking Converse shoes? Well, all the hip kids know it's Too Much Coffee Man. TMCM is the caffeine addicted anti-hero from the mind of Shannon Wheeler, an Austin, TX resident. "So what," you might ask. Well, dig this fanboy, **Too Much Coffee Man** is a comic published by Adhesive Comics. TMCM has also recently appeared in **Dark Horse Presents**. So now you ask, "Yo, what's the tip with this groovy trash'rella-story?"

POST COVER ARTIST GETS A TRADING CARD SET

During the early part of this century, J.C. Leyendecker was one of our nation's most prominent illustrators. He is responsible for establishing the prototype of the American male. His "Arrow Collar Man" (for which he is best known) is the square-jawed, aloof, unconquerable gentleman who, for decades, became the symbol of what manhood should be. With blade-straight shoulders, the slender waist, and the cleft chin, this creation lured all men toward the glory of being the best dresser of them all. For forty years, Leyendecker's illustrations appeared on all the **Saturday Evening Post**'s holiday

NEED A LAWYER? I AM YOUR MAN! I'LL LITIGATE, IMPLICATE, INCARCERATE, AND EXONERATE. ALL AT A REASONABLE PRICE. JUST CALL L·A·W·S·U·I...
CLICK
GEE BILL, YOU SMELL REALLY BAD, LIKE SOMETHING CRAWLED UP YOUR BUTT AND DIED! I THINK YOU NEED...
CLICK
A CAR THAT TAKES AWAY ALL THOSE ANNOYING FEELINGS OF INADEQUACIES A CAR THAT GOES REALLY FAST...
CLICK
DAMN COMMERCIALS
CLICK
I DON'T NEED TO TAKE THIS SITTING DOWN, I CAN TAKE THIS STANDING UP! I'LL GET MY OWN LAWYER AND FIGHT BACK!

Shannon Wheeler started doing daily strips at U.C. Berkeley. While there, he put out a book called **Children with Glue**. He moved to Austin, TX and worked part-time at a video store while publishing mini-comics. Eventually this led to the release of **Too Much Coffee Man** #1. "Great, so how did this weirdo on my TV become a spokescharacter for Converse?" (I really do hear you asking these questions.) As fate would have it (remember, this is a Cinderella-story), some Converse guys walked into a comic shop, picked this book out of the millions of spandex-hero options, read it, dug it and decided, "Hey, TMCM could sell our shoes."

But why did the freshly-brewed hero sell-out to corporate America? "Purely for the money," said Shannon. He tried to make ends fit by adding that a lot of his older characters wear Converse. He even went so far as to say that he wears white canvas Converse (he says they're good to paint on).

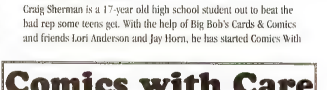
So what are the chances of TMCM acting as a spokesman for Exxon? "Pretty close to nil," admits Shannon. But **Too Much Coffee Man** #4 should be out by July, just in time for the hectic convention season. Also, for the holiday season, Shannon is planning a **Too Much Coffee Man Coffee Table Book**.

Any other Prince Charmings in the future for this Cinderella-story? Shannon says there might be a TMCM animated project, and maybe, just maybe, a Too Much Coffee Man brand of coffee. So bottoms up!

issues their best sellers. The idea to use a baby to represent the New Year was (yup, you guessed it) Leyendecker's. His good-natured characters strutting across the pages of the magazine obviously inspired Norman Rockwell in his narrative illustrations. In May, 21st Century Archives released the **J.C. Leyendecker Trading Card Set**. This collectible series is available both in 50-card sets and 8 card foil packs. Five special New Year's Babies will be randomly inserted into the foil packs. One of these cards will be inserted into each set.

COMICS WITH CARE

Craig Sherman is a 17-year old high school student out to beat the bad rep some teens get. With the help of Big Bob's Cards & Comics and friends Lori Anderson and Jay Horn, he has started Comics With



Care. This non-profit group provides comics to homeless shelters around the Dallas area. According to Craig, the books he provides are the "only time they're [less-fortunate children] given some

thing." Books of more adult nature (Vertigo, etc.) are donated to adult literacy programs. Big Bob's has been instrumental in helping collecting and donating books to the cause. Craig would like to see some action from companies like DC, Dark Horse and Kitchen Sink (attempts to contact Marvel have been ignored). So anyone with surplus books (remember **Deathmate**?) are encouraged to donate them to Comics With Care. Inquiries are to be directed to: Big Bob's Cards & Comics
721 Central Expressway, Plano TX, 75075

JAILED

JAILED. (Japanese Animation Industry Legal Enforcement Division) has been formed to protect the intellectual property rights of its members. Any information concerning pirates and bootleggers of Japanese animation should be directed to 1-800-917-9799

MARTIAL ARTS VIDEO ENCYCLOPEDIA

Due out by the end of August is *The Encyclopedia of Martial Arts — Hollywood Stars* video. Hosted by actor James Hong (*Blade Runner, Big Trouble in Little China, Wayne's World 2*), this video presents a look at 10 styles and schools of martial arts masters intercut with film clips and videos in which they have appeared. The tape features such stars as Danny Glover, Cynthia Rothrock, 2 original Power Rangers, Billy Blanks and Nancy Kwan. ■

The Best Comic Book Software Around!
THE COMIC COLLECTOR 2.0
CONTAINS COPYRIGHT COMIC DATA & PHOTOS
Great New Features for DOS & Windows!
Thousands of collectors have discovered The Comic Collector 2.0 — the latest in comic book inventory software. Both DOS & Windows versions come in one box. Some of the great new features include: Buy/Sell History, Comic Locations, User Notes & Enhanced Reports. Pick one up today and Take Control of Your Collection!
Includes Complete Comic Data
The Comic Collector comes with a complete database of comic books from Silver Age-Present. You'll get titles, numbers, artists, writers, character appearances, origins, crossovers, even prices, for over 35,000 comics!
Look for The Comic Collector 2.0 at:
Electronics Boutique
Egghead Software
Software, Etc.
Babbage's
Computer City
MicroCenter
WaldenSoftware
AAFES
Elek-Tek
Or Check with your Local Dealer!
Box Art Features DC's "Zero Hour."
AbleSoft
©1993-94 AbleSoft Inc.
All Characters are TM & © 1994 DC Comics Inc. All rights
The Best Comic Book Software Around!

Archie
OH, WOW! THE PRE-BAGGED COLLECTOR'S EDITION OF "BURGER MAN #ZERO."
WITH A COLLECTIBLE HOLOGRAM TRADING CARD INSIDE!
OPEN IT UP! LET'S READ IT!

COMPANY NEWS

ABSTRACT STUDIO

July is Freddie Month. Terry Moore's **Strangers in Paradise** is one of our favorite comics. Wait 'til you see what's next! Well, you'll have to. We don't know beans. Terry, help us out here! Send us some news!

AC COMICS

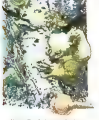
September is Femforce Month. **Femforce Timelines** #1, scheduled to ship in September, features that team of babes in an origin story explaining the team's beginnings up through all the major events in the group's history.

ACCLAIM COMICS

July is Magic Month. Two new mini series are due to debut, **Magic: The Gathering — Wayfarer** and **Antiquities War on the World of Magic: The Gathering. Antiquities** will be written by Jerry Prosser (**Animal Man**), penciled by Paul Smith (**Uncanny X-Men**)

Antiquities: War On The World Of Magic: The Gathering
Cover by George Pratt

Magic: The Gathering Special Nightmare
Cover by Melissa Benson



Magic: The Gathering Wayfarer
Cover by Mike Kaluta

and Phil Hester (**Swamp Thing**) with covers painted by George Pratt (**Enemy Ace**). **Wayfarer** is written by Jeff Gomez and penciled by Val Mayerik. But two titles do not a month make, so look for the **Magic: The Gathering Special — Nightmare** one-shot written by Hilary Bader (episode writer for *Star Trek: The Next Generation* and *Star Trek: Voyager*).

ANTARCTIC PRESS

August is Warrior Nun Areala Month. Scheduled for an August release is **Warrior Nun Areala Book Two** #1. In this full color series, the sister faces a new challenge in the Land of the Rising Sun: decapitated corpses. ■ Due to explode in September is a **Warrior Nun Areala** spin-off, **Shotgun Mary** #1. This lovely little lady fights those nasty evil forces in her own way, no rules.

ARCHIE

September/October are Archie Months. Riverdale. America's everytown. America's suburban dreamland. And it's about to become a nightmare (in a Stephen King lite sort of way). Batton Lash (**Archie Meets the Punisher, Wolff & Byrd**) will bring us an epic story concerning the future of the legendary Riverdale House. This story crosses over in **World of Archie** #17, **Archie** #442, **Betty & Veronica** #95 and **Jughead** #76 beginning in September and finishing up in October, just in time for Halloween. As if that's not enough for ya, Sabrina the Teenage Witch (hubba hubba) will be guest starring. ■ Continuing on with the Hanna-Barbera comic releases, Archie Comics will present, in August, the first-ever team-up of Atom Ant and Secret Squirrel in **Hanna-Barbera Presents** #1. ■ Sonic the Hedgehog's sidekick Tails takes center stage in his first mini series. **Sonic the Hedgehog Presents Tails** #1 (of 3) is due to ship in late August.

BIG ENTERTAINMENT/TEKNO•COMIX

Every month is Tekno•Month. Where have you been? Big Entertainment has just announced that they now have a controlling interest in **Mystery Scene Magazine**. The 10-year-old publication one of the leading trade journals of the mystery genre, has featured some of the genre's foremost authors, including Stephen King, Dean Koontz, John D. MacDonald and Mary Higgins Clark. One of Big Entertainment's big plans for the publication is creating an on-line

version of the magazine called, oddly enough, **Mystery Scene On-Line**. ■ In a joint alliance, BE and Miramax have announced 3 Tekno•Comix titles in development for feature film and television productions. These projects are **Mickey Spillane's Mike Danger** (at press-time, rumor has Bruce Willis playing the hard-boiled detective), **Neil Gaiman's Mr. Hero** and **Gene Roddenberry's Lost Universe.** In addition, both companies plan to publish under a jointly-titled comic imprint. These books will take original concepts by directors and screenwriters and publish them as comics, with the ultimate goal of adapting them as feature films (another press-time rumor, don't you just love rumors, has a project created by Quentin Tarantino). ■ Be on the lookout for novels based on **Leonard Nimoy's Primortals** and **Gene Roddenberry's Lost Universe**.

BLACK OUT COMICS

September is Hari Kari Month. She's got the mystical power of the Dragon, she's a warrior with the stealth of a ninja, she's Hari Kari and she's one of them big busted, butt-kickin' babes. **Hari Kari #0** will be shipping in September. Her culture taught her how to die, her enemy showed her how to kill, the streets taught her how to survive, now you teach her how to collect a comic!

BLAZER UNLIMITED

October is Retro Month (so we're going to call it April). Due in October is **Retro-Dead #1**. This tells the story of what happens when people become the demons that hide just under their skin (that sounds so cool!). Humans must battle these evil hordes that once lived among us.

BONGO COMICS

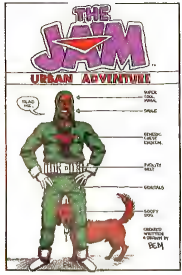
August is Nelson Month (just because we at FAN love saying "ha ha" to each other whenever someone screws up, and we say it a lot). Around Halloween, look for the **Treehouse of Horror** special. Why? Because Jeff Smith, James Robinson and Mike Allred will be writing this issue. ■ It's the Simpsons vs. the ugly face of the future, it's the Simpsons vs. the Flanders, it's the Simpsons in a Biodome. It's **Simpson Comics #12!**

CALIBER

August is the Jam Month (be sure to have your toast ready). Scheduled for an August release is Bernie Mireault's critically-acclaimed **The Jam**. Yup, you read this right. Starting with issue #9, Caliber will be publishing this cult-fave. Look for a **Jam** preview in **Negative Burn #25.** ■ The **Renfield** mini series has just become a graphic novel. How could this be when they haven't finished the series yet? The last three issues will be released as a graphic novel. Sound screwy? Don't worry, to keep the graphic novel complete, the first three issues will be included. All in all you get 160 pages of **Renfield** for only $8.95.

CHIASMUS COMICS

July is Pregnant Sister Month (don't look at us, she ain't our sister and we didn't touch her) This month be on the look-out for **Adventures of Aaron #2**. It is the first installment of the "Babysitter Gone Bad" three-part story line. ■ Also due this month is the CD-ROM version of "Attacked by My Pregnant Sister" story from **Adventures of Aaron #1**.

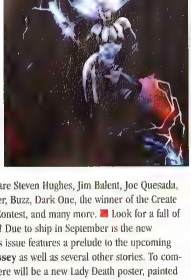


CLAYPOOL COMICS

July is Comic Industry Satire Month. With their sales going up, Claypool has decided to make it easier for new readers to jump into their line of books. Starting with issues shipping in August, each issue will feature a recap on the inside front cover. ■ Due out this month is **Deadbeats #13.** This issue is a great jumping on point for new readers because it begins the new "The Demi-Monde" story arc. The vampire war is over and it's a time for new beginnings. ■ In July, be sure to check out **Soulsearchers and Company #13.** This issue promises to feature a story (by series writer Peter David) that satires the comic industry and all the changes happening in it. You think some punches will be thrown the Big M's way?

CHAOS! COMICS

August is Lady Death Month (yeah, yeah, so what's new). August looks to be as shapely as Lady Death with the release of the limited edition **Lady Death** sculpture by Clayburn Moore. This baby stands a foot tall and is limited to only 3200 hand painted and numbered cold cast figurines. ■ The seductive diva of death reveals her more intimate side in **Lady Death in Lingerie #1.** Contributing artists are Steven Hughes, Jim Balent, Joe Quesada, Bill Tucci, Joseph Linsner, Buzz, Dark One, the winner of the Create a Lady Death Swimsuit Contest, and many more. ■ Look for a fall of fear from Chaos Comics! Due to ship in September is the new **Chaos! Quarterly**. This issue features a prelude to the upcoming **Lady Death: The Odyssey** as well as several other stories. To commemorate this event, there will be a new Lady Death poster, painted by Julie Bell. ■ Next up is the 1996 **Lady Death Calendar** featur-



top sizzling art by Jim Balent, Steven Hughes and Joseph Linsner. ■ Also due in September is **Evil Ernie: Youth Gone Wild — Director's Cut.** This is a behind the scenes look at the making of . . . with some never-before-seen (well, I'm sure the artist has seen them) character development sketches. Check out how Lady Death began! This puppy is a must for any hard-core Chaos! fan. ■ **Look out for Lady Death: The Reckoning Trade Paperback — Revised**. Not only does this feature the first **Lady Death** mini series, but **Lady Death** #1/2 and the **1994 Lady Death Swimsuit Special** #1. Yowza! ■ Also, the **Evil Ernie: Straight to Hell — Ashcan Preview** #1 will give you a look at the new, upcoming Evil Ernie mini series.

COMIC IMAGES

Enter Michael Whelan's Month. He owns the whole thing. Get out the on the lookout for fantasy artist Michael Whelan's second series of collector cards. **Other Worlds: Michael Whelan II Collector Cards** will feature 90 cards showcasing all new work, including 9 pieces of art created especially for this series. Bonus cards include chromium cards, autographed cards, a "Gunslinger" subset, a limited edition Medallion card, and a mini press sheet of cards not appearing in the series.

CRUSADE COMICS

August is Shi Month. **Shi All-Chromium Collector Cards** from Comic Images are due to hit the streets this August. This 90-card set features 9 pieces of exclusive Tucci art plus renditions by Jim Lee, Geof Darrow and Jeff Smith. The array of bonus cards include "Shi Action" MagnaChrome cards, Tucci autographed cards, New Crusade Comics characters, an uncut 6-card strip, and a limited edition Medallion card.

DARK FANTASY PRODUCTIONS

August is Neil Gaiman's Guest Appearance Month. The full color, four issue mini-series **Donna Mia** begins shipping in August. The sexy succubus tells her 500 year old cunning story of her origins to none other than Neil Gaiman (who gave his permission to appear in this book). Gaiman's character acts as interviewer and audience to this strange tale.

DARK HORSE COMICS

Dark Horse Presents August as a Month. BIG NEWS KIDS — when MATT WAGNER finishes the upcoming **BATMAN/GRENDEL II**, his NEXT PROJECT will be **MAGE 2** (all I can say is "it's about freakin' time"). TELL YOUR FRIENDS YOU HEARD IT HERE FIRST! ■ Due in July is the vilest of the vile. In **Madman Comics** #8 a new foe will be hurling more than punches at Madman. That's right, don't miss the up-chucking debut of The Puke. ■ The long awaited reprint of the early comics **Grendel** comics, titled **Grendel Classics** is scheduled to ship in July. This issue reprints **Grendel** #s 16 & 17, featuring Hunter Rose. ■ Also in July, downtown San Diego will be torn asunder by **Godzilla vs. Hero Zero** #1 during the San Diego Comic Convention (couldn't happen at a better time). So be sure to bring any **Godzilla** comics, you might get the monster to sign your books (if you can find a pen big enough). ■ Beginning in August, some Dark Horse heroes will get predatory. The crossover "Hunting the Heroes: The Predators Attack!" involves a pack of four Predators descending on the Dark Horse universe, each targeting a different trophy (y'know, head). The hunts take place in **Motorhead** #1, **X** #18 (featuring a cover by Frank Miller), **Ghost** #5, and **Agents of Law** #6. Each story is self-contained, and they don't actually cross over into each other. When asked why **The Mask** title was not involved, group editor Michael Eury responded, "None of the Predators wanted his melon-head as a trophy." ■ Every week in August will feature a new **Dark Horse Presents #100**. Huh? **DHP**, the longest-running anthology comic still being published, is hitting that 100 issue mark. Editor Bob Schreck wanted it to be "a magnificent milestone. We coulda' gone with gold foil — but that ain't nothin' but fool's gold. And, yeah, maybe a special double issue, but those just don't seem so special anymore. We talked about killing a character, or changing a costume, but it's so hard anymore to keep track of who's in motion-picture development, and I'd hate to screw up one of [those] big ol' Hollywood productions! And in the midst of wrestling with all of that, an even bigger problem arose: *Everybody* wants to be involved!" **DHP 100** #s 1-4 will feature Frank Miller, Harvey Pekar, Evan Dorkin, Mike Mignola, Roberta Gregory, Paul Pope, Eddie Campbell, Paul Chadwick, Arthur Adams, Jeff Smith, Mario Hernandez and many, many more. Check out this single issue mini series, you'll kick yourself if you don't (or at least there will be plenty of other people willing to kick you). ■ In September, look for Harvey Pekar's **American Splendor: Windfall** #1 (of 2). Last year's critically acclaimed **Our Cancer Year** went so fast it made heads spin. Keep an eye out and don't get caught with your pants down (unless you're into that sort of thing)

DC

August is Bat-Month (like you couldn't have guessed). In August, the invasion of the Bat continues (check out the interview with Batman artist Kelley Jones in this issue). In **Batman: KnightGallery** #1, fans get jazzed with an assortment of costumes proposed before the current Batman and Robin costumes became official. In conjunction with this, DC will put out **Batman: Brotherhood of the Bat.** It's a collection of stories (written by Doug Moench with various artists) inspired by the art of **Batman: Knight Gallery.** But hold on, you get more Bat-fun! **Batman: Man-Bat** #1, a 3 part Elseworlds tale scripted by Jamie DeLano with art by John (any relation to Michael?) Bolton. Batman must stop Kirk Langstrom from his dreams of genocide and a world populated by man-bats. Also, Bat-month wouldn't be com

plete without the return of Bane. You read right, Bane is back in

Batman: Vengeance of Bane II — The Redemption! He's free from his Venom addiction and healed of his wounds (come on, if Batman can recover, why can't Bane). Both his mind and body are honed to a razor's sharpness and he's looking to kick some Bat-butt. ■ John Byrne is announcing his creative presence in the DC universe in a big way (see the John Byrne interview in this issue of **FAN**). Aside from writing and drawing **Wonder Woman**, he is also writing and drawing the galaxy eating crossover, **Darkseid vs. Galactus: The Hunger**. It seems that the Silver Surfer has led Galactus to the wrong address: the planet of Apokolips. ■ The new ongoing series **The New Gods** also starts up this month. This series promises to capture the mythic scope of Kirby's vision while presenting the story on a level to today's expectations. ■ The rematch of the century and where were you? Well, if you missed it, DC will be releasing **Superman/Doomsday: Hunter/Prey** in trade paperback. This collection not only resolves the epic conflict, but it tells the mysterious origin of that Beast of Butchery, Doomsday. ■ Vertigo offers, one-time-only, the hardcover collection **The Sandman: Preludes & Nocturnes**. This collection re-tells the beginning of it all. Don't miss the boat. ■ Also from Vertigo this August, **Vertigo Gallery: Dreams and Nightmares** features a plethora of Vertigo talent doing a Gallery's worth of Vertigo pinups. ■ And from Paradox Press this August comes **Stuck Rubber Baby**. This 224-page graphic novel tells the story of an individual's struggle for Civil Rights while also struggling for sexual identity. ■ Are ya like me, can ya just never get enough of them baddies? Well, DC and SkyBox aim to help. By the end of July, **DC Villains: The Dark Judgment** will be set free to run wild in the streets. This 90-card series will feature art by such industry notables as Bill Sienkiewicz and Simon Bisley among others. The bonus cards include Spectra-etched puzzle cards, foil embossed "Villains Attack," and SkyMotion redemption cards.

ENTITY COMICS

August is Entity's Heat Wave Month, but it's a day late. That saucy little bad girl with the kooky name, Kabuki, will appear in a color pinup gallery in **Gensaga: Ancient Warrior** #1. This is a new samurai action/adventure about an ancient shogun who is mysteriously transported to modern-day earth. As part of Entity's Heat Wave: Phase Two, this book is due to ship in August. ■ The anticipated new mini series by Hoang Nguyen, **Metal Militia** #1, will be hitting the stands in August. The first issue features a cover by fan-favorite Jae Lee. Get it while the gettin's good. ■ It's hip, it's brain-fizzing, it's **Strangelove** #1, and it's due to premiere in August. This book has been described as **Bone** meets *Buckaroo Banzai* ("Wherever you go, there you are") and drawn in a crisp Manga-style.

EXPLORER PRESS

August is Explorers Month. Launching in August is **Explorers** #1, featuring the exploits of the world's foremost privately funded scientific investigation team. Made up of the Hunt family, this team also boasts a dinosaur small enough to fit through a pet-door, Stan the Stegosaurosaurus (the most intelligent of all the dinosaurs). This book has been described as *Johnny Quest* crossed with **Doc Savage** crossed with The X-Files with **Challengers of the Unknown** thrown in.

GEMSTONE PUBLISHING

September is Mike & Benn Month at FAN (Mike's birthday is the 10th and Benn's is the 23rd, so don't forget to send gifts & cards). Just don't send the **DNAgents**

GREEN MAN PRESS

October is Ballad Month (so sang, darn ya, sang). Charles Vess has jumped into the shark-infested (see if you can count the number of times the word shark is used in this issue) waters of self-publishing with the publication of **The Book of Ballads and Sagas** this October. Each of the six bi-monthly issues will contain 2 complete ballad story-songs, as well as a continuing installment of the Nordic saga, **Skade** (written by Rob Walton). The ballads will be interpreted by Neil Gaiman, Jeff Smith and a host of others.

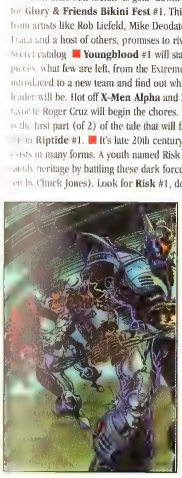
HARRIS

September is Vampirella Month. Let me say that again: September is Vampirella month. "Vampirella gets breached in September in **Vengeance of Vampirella** #18." That's what the press release said

I'm not making it up. In this issue, the saga of Vampirella's true origin builds to a climax. An ally gets seduced by a sibling and a race to the final battleground is on. ■ September also marks the conclusion to the initial story arc of **Rook** (#2). Rook is forced to find an ally to defeat the ultimate manifestation of Chaos in his Old West realm.

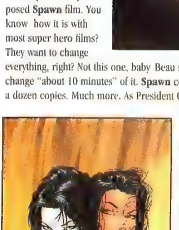
IMAGE
Alphabetical by studio)
September is Ship On-Time Month

Extreme Studios/Maximum Press
A surprise sleeper hit, with minimal publicity, **Bloodwulf** has completely sold out of the entire press-run of #1. If you missed the boat, well, you must be all wet. Four variant covers add to the madness. Even writer Andy Mangels didn't know they were coming. ■ Alan Moore will be writing the next story arc for Maximum Press' flagship title, **Warchild**. ■ Joe Quesada and Jimmy Palmiotti will be illustrating the covers for 9 Extreme books. **Bloodstrike**, **Brigade**, **Chapel**, **Glory**, **Knightmare**, **Newmen**, **Prophet**, **Supreme** and **Youngblood**. These covers collectively form a larger collage piece that will be released as a poster this fall. These books will be released throughout the summer ■ **Glory/Avengelyne** (written and drawn by **Rob Liefeld**) features a wraparound chromium cover (oooh, shiny cover). Glory and Avengelyne unite to combat the horrors of Hell. **Avengelyne/Glory** #1 (also with a shiny chromium cover) tells the tale of these two babes uniting to prevent B'Lale's sadistic plans for domination and destruction. Sounds like some serious B'Lale butt-kickin' is goin' down. Also, keep an eye peeled for **Glory & Friends Bikini Fest** #1. This pinup book, with work from artists like Rob Liefeld, Mike Deodato, Jr., Stephen Platt, Dan Brereton and a host of others, promises to rival the new Victoria's Secret catalog. ■ **Youngblood** #1 will start up and pick up the pieces what few are left, from the Extreme Sacrifice crossover. Get introduced to a new team and find out who the next Youngblood leader will be. Hot off **X-Men Alpha** and **X-Men Omega**, fan favorite Roger Cruz will begin the chores. ■ Shipping in September is the first part (of 2) of the tale that will finally reveal Riptide's origin in Riptide #1. ■ It's late 20th century Los Angeles and evil exists in many forms. A youth named Risk is called to embrace his Navajo heritage by battling these dark forces (pencilled and co-written by Chuck Jones). Look for **Risk** #1, don't make him look for you



Shadowline, Ink
Be sure to check out **The Regulators**, **The Others**, **The New ShadowHawk** and **The Alliance**. Find out who the new ShadowHawk is. Shadowline promises, "Paul Johnstone fans take heart. Shadowline, Ink. will NOT leave you hanging." Take a gander at our ShadowHawk preview pages right here in this very section.

Todd McFarlane Productions
Bashfull Beau Smith, that all-around smooth-talking sales guy at Image (and author of Extreme's **Berserkers**), says that he and Todd have seen the script for the proposed **Spawn** film. You know how it is with most super hero films? They want to change everything, right? Not this one, baby. Beau said **Todd** wanted to change "about 10 minutes" of it. **Spawn** continues to sell more than a dozen copies. Much more. As President Clinton once said, "Whoa, momma, stay up there."



Top Cow Productions
Cyberforce/Shi. Do they even need anything else?

WildStorm Productions
Collectors look out! It has been reported that an unknown quantity of **Gen**[13] gold foil logo comics have been manufactured without the knowledge or consent of WildStorm Productions or Image Comics. These gold logo editions are fakes, frauds and bootlegs. Don't be ripped off. Anyone with information leading to the source of these frauds are encouraged to contact Jeff Marriotte at WildStorm Productions. If you have already been had, remember, in the words of Doug Llewellyn of the *People's Court*, "Don't take the law into your own hands, take 'em to court." ■ This month, look for **WildStorm Archives** to hit the stores. This 99-card, all-chromium set reproduces cover art from WildStorm's entire range of titles. Look for the 11-card refractive holo-foil chase set of the elusive **Gen**[13] #1 variant covers.

KROME PRODUCTIONS
August is Chromium Month (Have you seen a month lately that wasn't?) In August, Krome goes bonkers with Lady Death merchandise. Look for **Lady Death Chromium Poster II** (a 19" x 27" limited edition), **Lady Death Chromium Poster II Holo-Chrome** (same as above but in Holo-Chrome and limited to 5000 posters), **Lady Death Chromium Puzzle** (500-piece 10" x 12" puzzle with a free **Lady Death Chromium Card**), and the **Lady Death Krome Kaps** (50-Kap set prepackaged in a 500-count clear container). ■ One of the greatest comic strips ever, Berkeley Breathed's **Bloom County & Outland** will debut in August as a 100-card chromium set. This series will feature those memorable characters from the popular strip.

MAD MONKEY PRESS
This month is Mad Monkey Kung Fu Month. Mad Monkey has announced that due to the uncertainty in the comic marketplace

they will begin self-distributing their books. Their catalogue, **Presenting Mad Monkey's Stuff: A Sequential Art Preview for Retailers** can be obtained in the June 14th issue of **Pop Art Times** or retailers can obtain the catalogue by contacting Mad Monkey Press.

MARVEL COMICS

August is Acquisition Month. Look out! In August the biggest thing to hit the gaming card market since **Magic** is about to be unleashed upon the world. It's **Marvel OverPower**. You play the heroes against another player. You win by either completing your seven-card mission or by knocking out your opponent's heroes. Just like other gaming cards, there are starter decks (separate X-Men, Marvel Universe and Super Villain decks) and booster packs. You strengthen your hand and build your deck in an attempt to master the game. Looks like a "win/win" situation for Marvel. ■ Well, folks, it looks like curtains for the Punisher. The "Over the Edge" story will run through the following books: **Double Edge: Alpha**, **Daredevil** #344, **Ghost Rider** #65, **Incredible Hulk** #433, **Dr. Strange** #81 and **Double Edge: Omega**. These issues will ship in July through the first week of August. Remember where you read this: In September comes **Punisher** #1. Frank Castle gets put to the chair for the events in "Over the Edge." Dead. Dead. Dead. Where it goes from there is anybody's guess. Writer John Ostrander, penciler Tom Lyle and inker Chris Ivy will be behind the wheel of the new **Punisher** series.

MIDNIGHT PRESS

August is New Company Month. This new publisher's first title will begin shipping in August. **Alister the Slayer** #1 is a full-color story featuring an exquisite hand-painted cover by Boris Vallejo. It is the story of a guy who is immortal, but not by choice.

ROGER CORMAN'S COSMIC COMICS

October is Rock n' Roll Month. In October, RCCC launches a new 3-issue mini series: **Rock n Roll High School**. Issues #1 and #2 will feature the band The Melvins. Cover art is provided by world renowned rock poster artist Frank Kozik.

SILK PURRS PRESS

July is Kitty Cat Month (Awwww, isn't that just too cute?) In July, find out what happens when an unsophisticated feline from the other side of the litterbox joins the ranks of the wealthy elite. Hey, we ain't talking **Puss n' Boots**, here. This is **The Sophistikats Katch-Up Kollection**. It's designed to appeal to fans of anthropomorphics, "good girl" art, "bad girl" comics, manga and humor tales (that about covers all the bases)

SLAVE LABOR/AMAZE INK

July is a Lower-Priced Month. Slave Labor announces its new, smaller, lower priced format with **Skeleton Key** #1 in July. While the big boys are jacking up their prices faster than you can scream rip-off, Slave Labor is trying to make comics affordable again. **Skeleton Key** is a super hero story that concerns a teenager named Tamsin. In a mysterious thrift shop, she buys a Halloween costume that will change her life forever.

TOPPS

August/September are, of course, **X-Files** Months (like you couldn't guess). Shipping in August is **X-Files Annual** #1. When a scientist tracing human development back to a little lady named Eve (as in Adam and ... Lance) dies under mysterious circumstances, Mulder and Scully are called in. See if you can fill in the rest. Also due to ship in late August/early September is **The X-Files Trading Cards: Series One**. The 72 card set will feature episodic photos from the first season plus 24 painted cards. In order to help you store these cards, Topps is also releasing the **X-Files Deluxe Collectors Album**. This album contains a special **X-Files Card** #0 that won't be available anywhere else. In September comes the cherry on top. **The X-Files Comics Digest** #1. This book contains an all-new story in an all new format (**the Disney Adventures** sized book). This bi-monthly digest is the perfect companion to the **X-Files** comic book.

■ While you're waiting for the 1996 release of the **Mars Attacks** movie directed by Tim Burton, sink your teeth into this: the **Mars Attacks** ongoing monthly comic book #1 is scheduled to ship in August.

VEROTIK

August is Rock-on Month. Verotik has just announced that Liam Sharp (**The Incredible Hulk**) has begun work on a new mini series, written by Glenn Danzig, called **G.O.T.H. (Government Operation Total Hate)**. It is the story of a covert scientific experiment that becomes uncontrollable (don't you just hate it when a good experiment goes bad). ■ Simon Bisley is currently working on covers for **Devilman** #5, **Jaguar God** #4 and the **Satanika** trade paperback, all due out late fall. Those of you lucky enough to go to the 1995 San Diego Comicon (at **FAN**, they never let me out of my cubicle. I've been grounded, but they won't tell me what for), be on the lookout for a Bisley painted poster premiering there that features the entire cast of Verotik characters. ■ **Jaguar God** #0 has a Frank Frazetta cover and will be shipped in August.

WARP GRAPHICS

Hey, kids, it's Elf Month! Warp Graphics and Edward R. Pressman (the guy who brought you the movies **Conan the Barbarian** and **Dredd**) have announced plans to produce an animated feature film based on the popular **Elfquest** series. These are not - repeat, not - poison elves.

-- Written by Chett Marvin. Reported by Benn Ray and Jimm Stone.

by Rob Samsel

Will Eisner (right) with Dennis Kitchen.

Will Eisner - Literally a legend in our industry, Will Eisner has done it again. The highly anticipated **Dropsie Avenue**, ships from Kitchen Sink this month. Eisner's compelling examination of the genesis of America via one street in the Bronx is must reading for those who wish to see how good the comic genre can aspire to be.

Photo courtesy Comico Books

Batman "Batmania" resumes this month, with the release of the third installment of the Batmovies, *Batman Forever*. Bat-fans should be on the lookout for a plethora of cool Batstuff to swing your way, including (but not limited to) comics, toys, trading cards, videos and t-shirts.

TM & © 1995 DC Comics Inc. All rights Reserved.

David Lapham - Yet another Lapham has tapped into the darker elements of our society with his **Stray Bullets**, a black and white series published by his own El Capitan books. This book has rightfully been garning much attention among fans and pros alike. Those not faint of heart are encouraged to give it a try.

Jeff Smith - After publishing his award winning **Bone** through his own Cartoon Books since its conception, Smith has made a bold move, deciding to take his creation to Image. With the direct market distribution situation changing day-to-day, this is a move that will hopefully insure **Bone**'s continued publication (and success)

Sherman - James Robinson - Jim transformed one of DC's oldest character concepts into one of its most enjoyable. With **Sandman** scheduled to end its run soon, look for this book to assume the title of "thinking man's comic." Robinson has been crafting a gem with this book since day-one, and people are noticing more every day.

Photo: Kevin Quinn

© Cursy-Fabian Industries, Inc. and Cursy Productions LTD. All Rights Reserved.
Photo: Richard Blanchard

Judge Dredd - He's more than a cop, he's more than a judge. Dredd is the law. A Dredd-ful new mania is about to sweep the land, hot on the heels of the *Dredd* movie (starring Sylvester Stallone). This summer look for Dredd, he'll be kickin' butts and takin' names.

FANMAIL

We welcome your letters about our magazine. Tell us what you like, what you don't like, and what you'd like to see in the future. As Fraiser would say, we're listening...

Thanks for FAN. Most of us in this business — the publishers, editors, creators, distributors, and, of course, the readers — are fans. How lucky we all are to have two of the giants among us join forces to create a monthly celebration of our beloved art form.

Success and joy.
Sincerely,
Jim Shooter
Broadway Comics
New York, NY

The same right back attcha, Jim. Best of luck with Broadway Comics. We're looking forward to covering you guys starting next issue and continuing through what we hope will be a long and successful new run.

Congratulations on your first issue! Looks terrific! You guys should take the day off and head towards Ocean City — look for a bar on the Boardwalk called The Purple Moose Saloon.

All the best,
Tom Mason
VP - Marketing
Malibu Comics
Calabasas, CA

Thanks for the kind comments Tom, and the tip on the Purple Moose. After everything we've gone through to make FAN the best it can be, we may hangin' there frequently. Good luck with Black September!

The article on *Sliders* whetted my appetite for more, but now it looks like Fox has canceled the show. They gave *X-Files*, also one of my favorites, a lot longer to build up an audience... I wish they'd done the same for *Sliders*. It showed a lot of promise. Is there any hope for it? Thanks for a good article anyway.

Sincerely,
Robert Miller
Roseland, NJ

No argument here, Robert. Sliders was an office favorite here at FAN. There's supposedly a slim hope that someone will pick the show up for syndication. It certainly deserves more of a tryout than it got. We're also looking forward to Tracy Torme's new adaptation of ***I am Legend*** *(last seen as The Omega Man)*

Send your letters to
Overstreet's FAN
Gemstone Publishing
1966 Greenspring Drive Suite 405
Timonium, MD 21093
Or E-Mail us at MailFAN on America Online!

WIN AN ORIGINAL PIECE OF ART FROM BATMAN ARTIST KELLEY JONES!!

K knight virtuoso Kelley Jones w this spectacular pose of tman *exclusively* for a promo- nal poster for this issue of rstreet's FAN!! He's given us original black & white, inked and we're giving it away to lucky fan! Just fill out the on below and mail it back to address shown.

e:
e Publishing, Inc.,
Art Contest
ensprong Drive, Suite 405
n, MD 21093.

ESS

STATE

AGE

ssary. Print your name, address, telephone on the entry coupon or on a 3"x5" card and mail to: Gemstone Publishing, Inc., Kelley Art Contest, 1966 Drive, Suite 405, Timonium, MD 21093. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. All entries must be received by 1995, which is the closing date of the contest. Winners will be selected by a random drawing to be held no later than September 30, 1995 with the winner notified by telephone or letter within 2 weeks of the drawing. Winners must be 18 years of age or older as of the date of the contest. e person. Contest is open to residents of the U.S. and Canada only. Void where prohibited, taxed or restricted by law. All federal, state and local laws and regulations apply. Employees and their immediate families of Gemstone Publishing, Inc., its distributors, printers, and affiliates are not eligible to enter. By virtue of the acceptance of an entry, all rights, title, and interest in and to the winning entry shall be assigned to Gemstone Publishing, Inc. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value. Purchase is not necessary to enter. Gemstone Publishing, Inc. will have exclusive use of the winning entry, and it will not be returned. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected or illegible entries. Winners agree to allow Gemstone Publishing, Inc. to use their name, photograph, likeness, and/or voice for any purpose whatsoever, including but not limited to, publicity and promotional purposes. This contest is void where prohibited, regulated, licensed or otherwise affected by statutes inconsistent with these rules. For the names of winners (if desired), send a self-addressed, stamped envelope to Gemstone Publishing, Inc. at the address shown. Gemstone Publishing, Inc. is not responsible for any loss, damage, injury, or liability that may occur as a result of participation in this contest or use of any prize awarded.

TM & © DC Comics. All Rights Reserved

Jonesin' for that Bat...

An interview with artist Kelley Jones

by Benn Ray

With the release of Batman Forever, the whole country is goin' Bat-nuts. If you haven't picked up an issue of Batman lately, what's wrong with you? Batman's got a funky, hot look in the comic and the guy behind the pencils is Kelley Jones. He gets as FAN about Batman's flaws, a dead guy's future and visits Pontiac, MI as a weapon.

FAN: Since *Batman Forever* has been released, are you anticipating a whole truckload of new readers?

KELLEY: Cartoons and films can only do so much. Those are the people that come and go better sicker. I'm more interested in the people who don't necessarily need to see a Batman movie. I've never seen the second film, nobody told me they liked it. Now watch, I'll probably go see it and say it was great.

Do you ever wear Batman Underroos?

No, but I have the **DC Cookbook**. It has Batman's favorite meals. It's great. Wonder Woman and Superman, and all the dishes have their names on them. That's even better than Underroos.

The way you draw Batman tends to be very dark, even cryptic. Do you see this as a departure from previous Batmen or is it a natural progression of them?

It's a circle. That's the way I have come full circle. **Red Rain** and Elseworlds. Part of the departure of mine is to humanize people long before he ever gets there. He is in a city where something like this is necessary. Why should he be so straight when you have as bizarre a villain gallery as he's got? Secondly, so many people have done him generically for a long time. I thought that he needed [it]. Denny O'Neil said he felt it was as big of a boost artistically when I came on as when Neal Adams came on back in the late 60's early 70's. Those are two polar opposites on how to do him, but I think they both work.

Do you ever get the urge to turn out the lights and run around the house in your underwear screaming, "I am the Bat. I am the Bat!"

No, but sometimes I turn off the lights, light a candle, crank up one of my classical CD's and start method acting it in my head. It works. I come to the [drawing] board all charged up and ... er.

Well, whatever works.

It's like football players pounding on each other pads.

Yeah, or slapping each others' butts.

Well, hey...

What is your key to getting inside the world of Batman?

Basically he's the cape and cowl to me. I try to make it as close to the atmosphere that everything has to reek of Batman whether he is there or not. The cape and cowl, sometimes it's normal and other times it's going to stretch, but that's part of the expressionism. I feel

All Batman, Sandman, and Deadman artwork is TM and © DC Comics.

ance it with the realism. If I was handling something like Iron Man, I would be very straight about it, but here it doesn't work as well.

Do you see him as a darker or more edgy force than his character is being written?
No. He's a good person who had a lot of bad things happen to him and this is how he deals with it. I don't think he is crazy, he's just very obsessed. When I draw him, I think of him when he's on the job. He is completely focused on whatever he is after. His body language changes, like if you pull a string across the floor and you watch a cat. They don't care what else is going on. He's just completely lensed and focused until the job is done. He is a mixture of super hero and horror, and you have to bring in both. I would prefer more of the horror element and that's even if he's just dealing with thugs. He has to scare. It's a lot more threatening than a gun, the police or somebody who can lift cars. He can't do any of those things, but he can put the fear of God in them. That and he has to use his brain. One of things that I really wanted to do was more detective work, more of the actual sit work, more of the finding out all the clues, not just how something was done, but if someone was really guilty.

I've noticed a lot more of that detective element since your work on the Batman series.
I even put that signal on the cover of Batman #516. In one hand there is a candle and in the other a magnifying glass. There is the horror and then there is the dark side of that whole thing, but he goes about it using his brain.

Does Batman ever get tired of wearing all that black? Doesn't he ever get the urge to let his hair down, put on something sexy, and just paint the town red?
Maybe he could tie-die his cape?

Oh, that would be colorful. Maybe a nice psychedelic, throw back, hippie Elseworlds episode?
Sure. He could put on those John Lennon glasses.

[imagine a bad Liverpudlian accent here.] "All I want is peace..."

[Remember that bad Liverpudlian accent you just imagined? Imagine it again, only worse.] "... and if we don't have peace, I'll break you, you punk." Do you see Gotham as dark and horrorifying as the Batman?
The city isn't just a dark place, it's like a character.

It's almost mythical. Do you ever see the Woody Allen film *Shadows and Fog*? It reminds me of that.
Yeah. It's as if you took an old European city and stuck it in America. There are lots of places in Gotham where the buildings are so crowded cars really don't fit, you just walk from place to place. It goes from almost Italian (those hill towns in Italy) to London to New York, all stuck together. Gotham [is] this great ideal, but it festers. That's why this crime exists, that's why you get these bizarre criminals. As opposed to other cities, this is where weird things are going to happen.

What is your favorite Bat-character to draw?
Oh man! Aside from the Bat, its a toss up between Gordon and Alfred. I really like Alfred. He's a great character. He's very underrated until he's not there. Part of Alfred's job is to make Bruce Wayne assume his station in society properly so he can be Batman better.

I think it's entirely credible to see this guy that's world-renowned as Batman, but in everyday life, without Alfred, he's completely clueless.
He is totally clueless. There is a great scene Doug [Moench] wrote, the [Bruce Wayne] does not have Alfred there. He doesn't know that somebody that went to his party shouldn't be there. It turns out to be a criminal. He can't remember anyone who's there. He's not prepped, but he can remember a guy's voice, that he heard five years earlier and then zone in on him. That was one of those great little telling moments of characterization. He doesn't even recognize people who he does business with, but he hears this guy's voice and he instantly knows that guy is Johnny LaMonica — criminal! What's he doing here???

Alfred would've been there to keep him informed.
Right! Right!

What is it about Gordon that you like?
The dynamic between Batman and Gordon. Batman is doing what Gordon would love to do, not as a fun thing, but as – yes! He can go out there and take care of this crime." That's why he'll feed him information.

What's always happened is that secondary characters just get played as plot devices to get the story finished. Bruce has to mend these relationships. The biggest one he's got to mend after Alfred is Gordon. Gordon's going to have to figure out some things for himself too.

Robin doesn't seem to show up too much in Batman anymore. Is it just the way the story happens to be running right now or is there some other reason?
I'm not big on Robin in Batman. He has his own book, and I would prefer to read that on it's own. Batman's a loner. It doesn't matter how good of a character Robin would be, it's not necessary for Batman, and I don't think he functions as well. He's someone who's revenging the death of his parents, why would he put anyone else in a position to suffer or die to achieve that revenge? He's got to keep the responsibility just down to himself.

...ovally, you can't accommodate Robin?

...ow how could he put a fourteen year old kid in the line of fire.

...irection do you see Batman going in now? What is up-coming for him? ...earth shattering or back breaking?

...with his ethics. After all the things that have happened in the last few years, ...ovie been effected positively or negatively. What is the difference between ...oseh Gordon always allowed him to operate because he operated with some ... When Gordon perceived those ethics gone, he saw Batman as no differ... ...oser or anyone else. So he has to re-earn not only Gordon's trust, but his ... go out there and do this without going too far? Can he use his judgment ... he did in choosing Jean Paul Valley?

...any graphic novels or Elseworld projects in...

...ional, part of the **Red Rain** story is certainly one ... to finish. When we get time, we want to do ... **Batham**, which is an Elseworld series with Batman ... much more supernatural Gotham.

...like the Demon might be appearing?

...body. We're planning on having Deadman appear. ... one of the things that just seems natural for. I have already ... before.

...great to see.

... will be a blast. It's been fun Deadman enough to where I think people ...erested in seeing him appear in a regular continuity book, especially one in ... on. We just finished a thing with Swamp Thing and I thought it turned out really ... the first Vertigo/mainstream DC crossover since the... became Vertigo. I ... that would open the door to having Deadman in

...any other plans to go back to Deadman in his own book?

...pretty devoted to what I'm doing on **Batman**. I would love to ... **Deadman**. He is clearly not a super-hero. He's ...ic horror character. **Deadman** was ... was flawed and therefore ...though he thought he ...right thing, he ...the wrong way.

...on the ...going ...ything, but of ...some of the rules.

...atman is always throwing those Bat-A-Rang thingies? That's mighty dan... ...esn't he realize that he could put an eye out?

...that he's going to lose one. Then someone else will pick them up...

...and then he'd be in a lot of trouble...

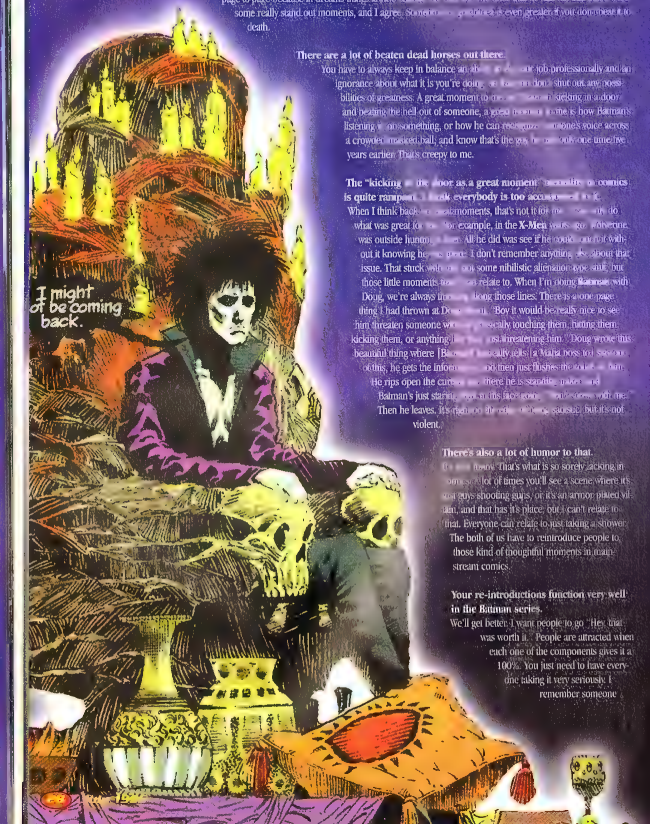
...But I don't know how you'd sue a guy without a nadiress.

Wouldn't it be safer to throw maybe a Twinkie™ or something? If he used a Twinkie™, he could dive it black. When it impacts on a villain, all that creamy filling...

He could put an extra-high amount of Fat-Cholesterol in it.

Speaking of Twinkies™, what was it like working on Sandman?

It was very, very easy. I had my views of Sandman and that world, and Neil [Gaiman] just knew so much about the books we did really stand out because we got very close to agreeing on what this character was all about. I never wanted Sandman to appear too similar from page to page because in dreams things always change. He had one look once that he felt that those were some really stand out moments, and I agree. Sometimes, good is even greater if you don't beat it to death.



There are a lot of beaten dead horses out there.

You have to always keep in balance an about [illegible] job professionally and an ignorance about what it is you're doing. [illegible] don't shut out any possibilities of greatness. A great moment to me was [illegible] kicking in a door and hearing the hell out of someone, a great moment to me is how Batman's listening to something, or how he can recognize [illegible]'s voice across a crowded masked ball, and know that's the guy he [illegible] years earlier. That's creepy to me.

The "kicking in the door as a great moment" mentality in comics is quite rampant. I think everybody is too accustomed to it.

When I think back on great moments, that's not it for me. [illegible] what was great for me, for example, in the **X-Men** was when Wolverine was outside hunting [illegible]. All he did was see if he could [illegible] figure out it knowing he was there. I don't remember anything else about that issue. That stuck with me, some nihilistic alienation type stuff, but those little moments now [illegible] relate to. When I'm doing **Batman** with Doug, we're always thinking along those lines. There is a scene coming that I had thrown at Doug once. "Boy it would be really nice to see him threaten someone without actually touching them, hitting them, kicking them, or anything." [illegible] was threatening him." Doug wrote this beautiful thing where [illegible] basically asks a thug boss to stop doing this, he gets the information [illegible] then just flushes the rest of him. He rips open the curtains where he is standing, [illegible] and Batman's just standing there in the face of [illegible] with the. Then he leaves. It's not on the [illegible] scale, but it's not violent.

There's also a lot of humor to that.

It's very funny. That's what is so sorely lacking in [illegible] a lot of times you'll see a scene where it's [illegible] shooting guns, or it's an armor plated villain, and that has it's place, but I can't relate to that. Everyone can relate to just taking a shower. The both of us have to reintroduce people to those kind of thoughtful moments in mainstream comics.

Your re-introductions function very well in the Batman series.

We'll get better. I want people to go "Hey, that was worth it." People are attracted when each one of the components gives it a 100%. You just need to have everyone taking it very seriously. I remember someone

Y-Y-Y-YOU...?!
WHERE IS BLACK MASK?!
...HE...HE'S IN AN ABANDONED N-MOVIE THEATER... THE MAJESTIC...
IF I WERE YOU, OTTOMAN, I'D FORGET ABOUT MAKING ANY MOVE, BIG OR SMALL. I'D STAY IN THERE AND KEEP CLEAN FOREVER...
...EVEN AT THE RISK OF A COLD-WATER SHOWER. SHOCK
SHOCKING
FLUSH!
YAHH!
FREEZING--!
BECAUSE IF I COME BACK... I FLUSH YOU.
12

asked Peter Cushing or Christopher Lee, I forget which one, how come their film stood out over everyone else's. They both said, almost in unison, that they took it as seriously as if it was **Hamlet**. That's what you have to do with these things, you have to take it very seriously. If everyone's doing that, 9 times out 10 you'll get a good book.

The rare kind. The ones you actually get excited to read.

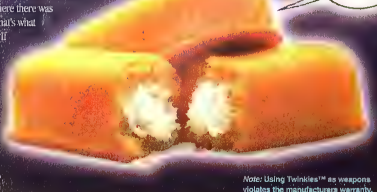
Comics now have become speculation, who's hot, who's not, all that stuff. Every once and awhile people will backhandly pat someone on the head for some obscure book just so they can say we're literary, then they'll turn right around and bolster something you know will be gone in a year. If you only read a book for the drawing, or if you read a book just for the writing, it's a failed comic.

...comics today? What do you like? What do you see that's going on that you find exciting and interesting?

...who draw from the gut and pull things from God knows what sources. I like what Matt Wagner does. Matt has a way of doing things...he'll take the character that will be doing good things and put him in a world of perversity and somehow that character elevates to rock and roll. ...comics. I like Sam Keith a lot. You never know what you're going to see with him, and that's my biggest criteria for an artist. I'm sure I'm missing a great thing in comics, is that it got homogenized. Jack Kirby was a great influence and for awhile they were trying to make people be Kirby-esque. Years ago, but they stopped that because only Kirby could be Kirby. You can't imitate it, and now the homogenization has happened again. I don't know when a guy quits and comes back. You become cataclysmic because there's five guys doing the same thing. You have to go in saying "I want to do this's going to make people forget for just those few moments and just really enjoy it and think about it and want to be a fan of that." After ...much my name to it, which they should, ...that's the benefit of it.

...you most like to work with right now?

...work with James Robinson, I'd love to work with Matt Wagner. We've talked ...honest with you, right now I'm in one of those very lucky periods work- ...John Beatty [inker]; and now Greg Wright [colorist]. I feel like ...things of comics was the idea of teams, where there was ...and writer are all working together, and that's what I ...ssentially I'm in a good position right now. If ...you're at home you don't stray.



And you're happy at home?

...now. I'm really happy. I am floored contin- ...I'm actually drawing Batman in **Batman** ...s is not a job to me, it's like a real honor. ...American cultural icon, and I'm very flat- ...that I've been asked to do this.

...dream book that you'd like to work on?

I'm doing it. ■

Note: Using Twinkies™ as weapons violates the manufacturers warranty.

WIN ORIGINAL KELLEY JONES ART!!!
CHECK OUT PAGE 23 FOR DETAILS!!!

SAN DIEGO COMIC CONVENTION

• GUESTS •

Neil Gaiman (*Sandman*)
James Gurney
Mike Barrier (*Steve Ditko Archives*)
Jeff Smith (*Bone*)
Adam Hughes (*Fashion Illustration*)
Ty Templeton
Lee Weeks (*Elektra: Assassin*)
Rebecca Guay (*Swamp Thing*)
Scott Shaw! (*Oddball Comics*)
Dale Eaglesham (*Supergirl*)
Mark Lewis (*Overstreet Update*)
Mike Parobeck (*Adam Chaplin: Seven*)
Jill Thompson (*Cover Girls*)
Tony Salmons (*Batman: Venom*)
Rick Leonardi (*Fantastic Four*)
Howard Tekler (*Fantastic Splendor*)
Charles Burns (*Creature of Sublime Evil*)
Gracie & Tim Eldredge (*Creatures of Peppe*)
Andrew Vachss (*Comics of Sex & Violence*)
Roger Langridge (*Zoom Comics*)

and many, many more to be announced!

JULY 27-30, 1995
SAN DIEGO CONVENTION CENTER

- **THE LARGEST CONVENTION OF ITS TYPE IN THE UNITED STATES!**
- **WIDEST VARIETY OF PROGRAMMING TRACKS OF ANY CONVENTION!**
  - JAPANESE ANIMATION
  - FILMS
  - NIGHTTIME PROGRAMMING
  - GAMING
  - MASQUERADE
  - PARTIES, PARTIES, PARTIES

FOR MORE INFORMATION:

San Diego Comic-Con, P.O. Box 128458, San Diego, CA 92112
(619) 491-2475; fax: (619) 544-0743
If you are an exhibitor or a retailer interested in attending the Comic Book Expo (July 24–26) call (619) 544-9555

The San Diego Comic Convention, Inc., is a nonprofit corporation dedicated to advancement of the popular arts.

Ain't A Library!

by Peter David

If never fails to impress me how young comic fans nowadays can understand so much. They'll be able to keep track of everything that's going on in the X-books, keep all the characters straight, know precisely which plot lines have been addressed and which are still hanging.

Maybe it has to do with computers. So many kids are wired in nowadays that if there is any confusion, any question, why . . . they can log onto some service and find the answer to their query in no time at all. For that matter, there was one fan on Prodigy who proclaimed, "I know everything about the Hulk! Ask me any questions!" I took his word for it: he probably knows more about the Hulk than I do.

But when I was a kid first reading comics, back in the early 1960's, I knew nothing. Absolutely nothing. No kids I knew read comics. My parents sure didn't read comics. So I had to figure it out. And the gaps in my knowledge were considerable.

Things I couldn't figure out:

1) Those Invisible Lines. I couldn't figure out why Casper would sometimes turn into an outline of little lines and you could see through him. Then in one issue he said he was going to turn invisible and became that outline version. I knew what "invisible" meant. What I didn't get was how he could possibly be considered invisible when you could clearly see those floating lines. But I didn't stick with Casper forever, because shortly I moved onto the even more befuddling world of super heroes.

2) Superman. My first exposure to the Big Guy was through the George Reeves television show (which nowadays they run on cable. I explained to some 10 year old kids recently that, when I was their age, no one had cable. And the kids said to me, "Then . . . how did anybody watch Nickelodeon?" Yeah, kid, and this was before electricity, too, so we watched TV by candle light.) In any event, the announcer would always say, "Superman! Strange visitor from another planet with powers and abilities etc."

So every episode, I waited for him to leave at the end.

After all, every time we had visitors at my house . . . they'd leave. Right? Your house too, I'd imagine. "Visitor" had a very transitory nature to it. You visit, you go home. So I kept waiting for Superman to go home eventually.

But he wouldn't leave. He just kept on visiting.

That's why one of the earliest comics I picked up was about Superman returning to Krypton. Attracted by the cover blurb, I thought, "Finally! He stops visiting!" Imagine my surprise when I learned that Krypton had blown to smithereens years earlier, and this was a time-travel story.

I couldn't. It happened to catch up with the TV origin episode, "Superman on Earth," and then all my questions were answered (except for how come he fooled anyone with those glasses).

Except I didn't understand him. I didn't understand why he was a super hero because he wasn't super. I didn't get that he was an ordinary guy who had trained himself. I figured, at the very least, he had to be able to fly or *something*. I kept waiting for him to display superpowers. Otherwise, why did Superman need him in **World's Finest**? What could possibly come up that Superman couldn't handle, but Batman could? (Truthfully, it's decades since then and I still don't really know the answer to that question.)

4) Imaginary Stories. When Alan Moore wrote "The Last Superman Story," one caption read, "This is an imaginary story. But then...aren't they all?" Well...yeah. They are. Even as a kid I knew that. So the first time I read a comic that said, "This is an imaginary story," the phrase went right past me. To me it was no different than starting a story, "Once upon a time." I hadn't begun to distinguish between stuff that was in continuity and out of continuity. The first so-called "Imaginary Story" I read was a **World's Finest** (I'd figured out Batman wasn't super by that point; he was, however, cool) which featured the adventures of Superman Junior and Batman Junior. (I think the cover had them playing on a seesaw). And I *really* liked those kids, and thought that Superman and Batman were now dads and the sons were going to be regulars. Imagine my astonishment when it was back to status quo next issue. Where had the kids gone? Why weren't the dads married anymore?

By this point I'd found another kid who read comics, an older kid, and I asked him. And he said, "That was an Imaginary Story. It didn't really happen." And I said, "What are you talking about? None of them *really* happened."

And I'm still waiting for the kids to come back.

5) Secret Origins. When I saw the 80-page giants advertised called **Secret Origins**, first I went and asked my mom what "Origin" was. Since I pronounced it with a hard "g," she naturally told me it was a state out west. That made zero sense, so I showed her the ad, and she told me it meant how stuff began.

At last I understood why I was so perpetually in the dark. The origins had been *secret* up until that time. (I didn't realize it was reprints, you understand). Finally, though, the company was publishing a comic that would tell me—and, presumably, all the other confused readers—how everything had begun.

Naturally my local newsstands never got on the comic. I searched high and low for weeks. Never saw the damned thing.

So it remained a secret to me.

But I figured it out eventually.

So if any of you have any questions, then feel free to ask . . . someone else. ■

A BLAST FROM THE PAST.

X-O MANOWAR. IN JUNE

50-X & 50-O: ARMOR VS. ARMOR AS X-O FIGHTS THE NEW AND DEADLY ALLO
BY BART SEARS, ANDY SMITH & RON MARZ

©1995 Acclaim Comics, Inc. X-O MANOWAR is TM & ©1995 Acclaim Comics, Inc.

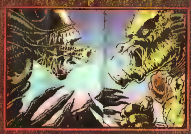
Discover the excitement inside PREVIEWS

every month, from detailed advance information on the latest coming comics and collectibles to...

- **The Splash Page**—Full-color news on the hottest comics!
- **Under the Reading Lamp** and **Small Press Spotlight**—Closer looks at promising newcomers!
- **Primo**—A treasure trove of the most unique items available to discriminating collectors!
- ***PREVIEWS* Boutiques**—The widest assortment of merchandise built around different themes every month!
- ***PREVIEWS* Contests**—Your chance to win original art, limited-edition comics, and more!
- ***PREVIEWS* Comics**—Exclusive full-color comics serials available nowhere else!

PREVIEWS
COMICS, GAMES, TRADING CARDS, AND MORE!
JUNE 1996
VOL. V, NO. 6
CHALLENGE OF THE MAN-BAT
John Bolton Paints the Long-Awaited Batman: Man-Bat Limited Series!
BYRNE-ING QUESTIONS

NOW SHOWING



ALIENS vs PREDATOR

- ***PREVIEWS* Presents**—Exclusive comics sneak-previews!
- ***PREVIEWS* Interviews**, starring top creators and personalities in comics and beyond!
- **Editorial Highlights** from major publishers!
- **Promotional Card Sheets** showcasing the coolest trading cards to come!
- Full-color **Gems of the Month**!

PREVIEWS

The excitement's inside a fine comics shop near you!

PREVIEWS is published by Diamond Comic Distributors, Inc., the industry's leading distributor of new comics and related merchandise.

...DC Comics. All rights reserved. Aliens ™ and © 1996 Twentieth Century Fox Film Corporation. Predator ™ and © 1996 Twentieth Century Fox Film Corporation. ™ indicates a trademark of Twentieth Century Fox Film Corporation. All rights reserved.

PROPHET™

#1

CHUCK DIXON
STEPHEN PLATT

FORGET WHAT YOU KNOW!

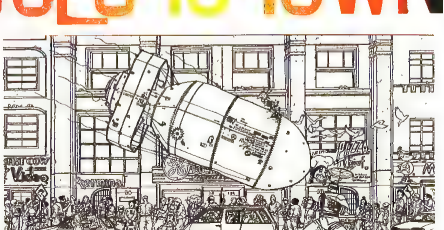
Deluxe
CHROMIUM
Wrap-around Cover

Coming in August

PROPHET™ is trademark and copyright© Rob Liefeld Inc. 1995

EXTREME STUDIOS

BIG GUY GOES TO TOWN



FRANK MILLER
The man behind Sin City turns his attention to Japan's monster problem

by
J.C. Vaughn

FAN: Was there any difference in how you and Geof worked together on The Big Guy and Rusty the Boy Robot compared to Hard Boiled? Was it something you came up with and he just illustrated or did you come up with it together?

Frank Miller: We came up with it together. We started out with some basic notions that Geof had of the kind of comic he wanted to do, the kind of character he wanted to do, and I came back at him with some more ideas about what it would be like, Lynn Varley came up with the name.

GEOF DARROW
takes on The Big Guy and Rusty the Boy Robot, MIRVs, and Parisian drivers

by
J.C. Vaughn

FAN: Were the characters something you and Frank came up with together or was it something you had or he came up with on his own?

Geof Darrow: Actually, we sort of came up with it together. I had mentioned there was something I'd sort of like to do, and he said "Why don't we do it?" This was towards the end of **Hard Boiled**, and we came up with this character who was originally called MIRV, which I think means,

Geof mentioned that...

Somewhere along the lines I realized that this could be a great comic, and that would be a lot of fun since it seems to make them anymore.

And I work with a lot of give and take, and eventually it came down to me typing up a some kind of scenario for Darrow to draw, and him disappearing for vast periods, and hitting me with something I'm completely unprepared for. This time I took a look at an incredibly skimpy one-page scenario and got mind-blowing pages out of it.

FAN: Hard Boiled was pretty much something you came up with, right?

Yeah. Geof requested only that it involve a great deal of destruction.

FAN: Geof talked briefly about how Moebius had brought you guys together somehow.

We met through Moebius. I was visiting Moebius and Geof Darrow was there and he presented himself. He's hard to ignore [laughter].

The Big Guy and Rusty the Boy Robot isn't like anything you've done before. In fact, there always seems to be a big change in your work stylistically from series to series, whether it's something you've been writing, or writing and illustrating. This one for Daredevil, Ronin, Dark Knight Returns, Sin City and all of your work. Is that change of tone a deliberate thing on your part?

Yeah. I get restless. I like to keep fresh, and one way to keep fresh is to change gears a lot. The more conscious part of it is the field of comics makes me feel like a kid in the candy store. The field's been around for many decades, but at least the last four decades of that time, it's been trapped in one little genre. Everybody's been trying to do

mobile re-entry velocity... I don't know.

FAN: Multiple independently targeted re-entry vehicles.

Darrow: ...some sort of missiles...

FAN: The cone on a missile contains several warheads and that's what the "multiple" is for. They've got different targets. I don't know why I know this, but I do. So he was MIRV?

Darrow: That's him. So he was MIRV, and I'd go out to lunch with Frank and his wife, Lynn Varley, and she could never remember his name. So she'd go "Well, what are you guys going to do with the big guy?" and so actually that's where we got the name. They thought it was funny, and so he became The Big Guy. With Rusty, since the story takes place in Japan, he's just sort of the typical Japanese robot boys or the Astro Boys. He's the king of them all; there's just so many of them over there that it's sort of a mixture of all of them.

FAN: Was Rusty something, at least visually, that you'd had around for awhile, because I remember him being on the pistol grip on the first page of Hard Boiled.

Darrow: Yeah, he was something I always sort of wanted to do, and originally figured [that] when The Big Guy came to Japan, he'd have to fight this guy because he's the national hero. The story changed, [but] he's still the Japanese national hero.

FAN: How did you and Frank get hooked up with each other the first time? How did you guys meet and decide to work together?

Darrow: Well, we met through Moebius, because Moebius was living in Santa Monica at that time. I was living in France, but I was visiting friends in Los Angeles, and I'd call him up, and he said, "Frank Miller's coming over, would you like to meet him?" That's how I went over there, that's how we met. And Moebius never did show up. Frank was there but Moebius never showed up. But that's how I met him, through Moebius.

FAN: In terms of story telling, did you hit it off right away? Did you decide to work together then?

Darrow: He really had no idea what I did at the time. I sent him something I had done with Moebius, and another thing that I did. I remember getting a call from him and he was like, "Geez, I didn't realize that you drew!" I was still in Paris at the time, and we started talking. This was about the time of **Dark Knight Returns**. When I moved back to Los Angeles a couple years later, we got to be friends, and he wanted to know if I'd like to do something with him sometime, and I said sure, of course [laughter].

FAN: Going back to Hard Boiled, was that something both of you came up with?

Darrow: He came up with that himself. He said to me, "What do you want to do?" and I said I'd like to do something [with] mass destruction. **The Big Guy** is a little different.

FAN: Why did you guys choose to have his first appearance in Madman?

Darrow: Well, the funny thing with that is Mike Allred is the most enthusiastic guy on earth. I think he really liked The Big

Jack Kirby ever since Jack Kirby showed up, and everybody's been doing super heroes. And so, for me, the idea of exploring all the other amazing things that comics can do is . . . "How lucky can you be than to be an artist working in a field where so little has been explored?"

FAN: As a writer, you've been associated with a few artists other than yourself: Klaus Janson on Daredevil, David Mazzuchelli on Daredevil and Batman, with Dave Gibbons on Martha Washington and Geof Darrow on Hard Boiled and now The Big Guy, is there something you look for in an artist you want to work with? Is it something you can put in specifics?

Miller: Every collaboration's been different. Klaus and I, for instance, were, to my mind, a perfect partnership at the time. We were both — in a way — incomplete at the time. He was an expert inker who wasn't drawing his own comics, and I was unable to render my own stuff (because of the way Marvel worked at the time, it wasn't encouraged, but also because I wasn't good enough). He and I had enough of a shared sensibility at that to combine almost to become one artist. It was a wonderful collaboration. You know how he went on to round himself out, to become a complete cartoonist in his own right, and I've gone on to do the same. With the other guys you mentioned, with Mazzuchelli, with Dave Gibbons, and with Geof Darrow, it's a fun exchange of artistic sensibilities. Playing to the particular strengths of the artist, but also to the personality involved. Mazzuchelli and I were able to combine a lot on certain very catholic themes. He brought such an astonishing ability to dramatize things mundane that I was able to do particular Guy, and he had previously had a cameo by Hellboy. He said "Would you mind if I put him into a story like that? And I said "Sure." Then the next thing I know, he comes up and has written this story that was more then a cameo. First I was thinking, "Gee, I don't know," because at the time it was going to come out almost the same time as **The Big Guy**. But [later] it wasn't, and I thought it would be kind of funny if the first appearance of this character wasn't even in his own comic book. I just thought it was odd, so I said, "Yeah, what the heck."

Frank wrote the dialogue. I haven't seen the second one. I've only read the first one, but it was just a lot of fun. I thought that Mike treated the character with such reverence. It's amazing because he's treated the character with reverence, almost like he's existed for 100 years and nobody even knows who it is.

FAN: Is this something you see doing more of in the future?

Darrow: Yeah, we're going to do some more. Frank has an idea like for some the world's most evil villain, and it's something I know that Frank has worked with. Dave Gibbons is going to do, well maybe I shouldn't say , I don't know. Maybe it's a secret.

FAN: Oh, c'mon...

Darrow: Basically, Martha Washington is going to meet The Big Guy...

FAN: No kidding?

...ds of scenes that I might not have approached another ...ist with. Dave Gibbons is able to make you believe any... ...ing you can give him the most preposterous scenario in ... world and he will treat it with such a straight face that ...ave no choice but to accept it. Geof Darrow is like ... a bucking bronco. He is a wildman, and the best ...n do is hold on for dear life and try not cause any

...et's get into the specifics about The Big Guy. ...w was it that he ended up making his debut in ...rawn?

...I think [Mike] Allred wanted him to appear ... Geof and Allred set it all up, and I just got dragged ...to write some words. I guess Geof probably gave you ...r answer for that than me.

...He said that Mike had wanted a small cameo ...then when he got the story back it was two full ...ues.

...You've got to understand that everything that ...s Geof, even in the slightest way, comes in way over ...[more laughter].

...How did you feel about those two issues ...rman #6-7]?

...I really enjoyed writing my dialogue on them. I ... my copies, so I haven't read them myself. But it ...rtainly fun coming in and just adding some inciden... ...logue here and there. It was a nice warm up for

Darrow: ...and Dave is drawing it

FAN: That could be great. Do you guys have other projects planned together, or do you have other projects planned for over here?

Darrow: There's some stuff I want to do myself, a sort of a kung-fu/western/monster/thing I want to do.

FAN: Kung-fu/western/monster/thing?

Darrow: Yeah, it's sort of a Chinese ghost story-meets-*Gun Smoke*. But I want to do another **Big Guy**, and Frank and I even talked about an idea he's got for another **Hard Boiled**.

FAN: What is your background? Before Hard Boiled, I wasn't familiar with your work.

Darrow: I started out actually in Chicago, I worked as an art director at an audiovisual company doing cartoons. Actually one of my biggest influences was Vaughn Bode. I still sort of see it. But, him and Jack Davis. I used to do that real cartoony stuff with this audiovisual company, and then I went to California and worked for Hanna Barbera. I worked on the character designs for *Richie Rich* and *Super Friends*, and occasionally I'd do odds and ends like *Scooby Doo*. But I mostly did monsters and cars and stuff.

FAN: I would have never had guessed any of that.

Darrow: It's so distant. Then the Cartoon Network over here will run *Richie Rich*. Every once in awhile I'll catch one. I worked on all of them, and I look and I go "Geez, I just barely remember." They were just so horrible.

FAN: How did you make the leap from animation into comics. Was that something you were doing all along, or....

Darrow: Well, that's something I wanted to do. I'd get home from Hanna Barbera and I'd work on little things, trying to get something going. I had met Moebius and he introduced me to some people he was working for. I actually came to France and talked to his publishers, and showed them the story that I did, and they bought it. That's how I got started. I eventually moved over here, and we did a thing together called **City of Fire**.

doing the book itself. It was a nice teaser for what's coming.

FAN: I've seen only one of the pages colored. Of course, with Geof's work you can't really tell a whole lot in black and white sometimes...

Miller: Yeah, an astonishing work. I mean, it's really like nothing else I've ever had there or has been out there. I wrote it very differently than **Hard Boiled**. I actually used more than five words per issue. I had a lot of fun with it. I think the whole process is going to work, I'm just dying to see it in print now.

FAN: Do you think there's an opportunity in this day and age for it to reach it's target audience or any younger audience?

Miller: I try not to think about that sort of thing. That's not my job, but there's no avoiding thinking about it. Sometimes I wonder if this might be proof that the market has changed dramatically over the past years. This might be the first direct-market comic book marketed to adults to buy for their kids. The tradition is that comics are marketed to kids. I think that when it's out there, when people see it they might just find it irresistible. Also, I do think it's a comic book that adults will enjoy.

FAN: There's a tendency in some comics to write down to the kids, and it usually comes off poorly.

Miller: No, that's not the case here. This is a very enthusiastic and sincere attempt to recreate some of the feelings that I had when I was a kid. There's no denying that Stan Lee feeling about it. As a matter of fact, when I first sat down to write it, I mentioned a bunch of Stan Lee and boy, that guy created half the dirty tricks there are. He was amazing. I think that older readers will see that. I know that with my editor and with several of the first people who have read the first issue, they have really enjoyed it in that respect.

I think also, now that I've got Sin City as my main body of work, that's so far from children's stuff... that to go back in time and turn myself into an excited twelve year old. I can do that all the more enthusiastically, so much of my career was spent in a way straining against the limits of writing for kids, with **Daredevil** and with **Batman**, but now that I'm not handcuffed at all, to do something for a younger audience is a real separate set of problems... a real pleasure.

FAN: What can you tell me about the plot without giving a whole lot of it away?

Miller: It's actually a giant monster story. I don't know how much Geof told you...

FAN: He said that Rusty is the national boy robot of Japan...

Miller: Yeah, but he's only a prototype, so he's got a real inferiority complex. A generic accident creates a monster that's destroying Tokyo and is going to conquer the world, and the U.S. sends in the Big Guy to rescue the situation.

FAN: Maybe it was the appearance in Madman and the way that Mike's character just treated him with reverence, but it was as if The Big Guy had been around a long time. It added something like automatic back story to whatever you guys do..

Miller: What is fun about the simplicity of a good super hero is that you don't have to go into long winded, tortured descrip-

FAN: Was that a culture shock?

Darrow: It still is. My wife is the most tolerant person in the world. I'm kind of... sometimes I see myself on a water tower with a gun shooting down the Parisians. They make me crazy. They're so damn arrogant. There's no *reason* to be so impolite. And why don't they learn how to drive? I'm in the process of having to take the French driving test, and it's just making me crazy.

FAN: Oh, they test people? Well, see, now I'm shocked.

Darrow: The book is close to 200 pages. I keep saying to the teacher, "Why? What do you mean? Nobody follows any of the rules in this book. Why do we have to know all this stuff?" He said, "Well, I agree with you, but that's the way it is."

FAN: So, you went to France and you had wonderful culture shock which you're not entirely over yet. Is being over there just a personal preference or is it a better artistic environment? What's the reason?

Darrow: No, it's for my wife. She's French and she works in the French film industry. I can pretty much draw anywhere, so it's just easier for her. My one prerequisite was I told her I won't live in Paris again because I don't want that sort of stress.

FAN: What part of France are you in now?

Darrow: I'm in Normandy, about a half an hour from Omaha Beach. It was real interesting here last year.

...tions of their childhood in order to get them up and running. The Big Guy is unquestionably a good guy, and Rusty is not a grim and gritty torment here. When we started **Boiled** both of us felt that it was about as far as ... like that could ever go, that you don't really come ...m **Hard Boiled**, and try to top it in that way. So ...e drawn completely in the other direction. However, Gosh, I guess, decided that **Hard Boiled** didn't have quite enough detail, and he's out to top himself [laughter again].

FAN: How about projects for the future?

Miller: Obviously **Sin City** is continuing. I have done a ...ss one-shot which features Marv (from the first ... a story that takes place on Christmas Eve. I'm ...e finishing up the first issue of the new **Sin City** ...ave Gibbons and I are going to have a **Martha** ...**ington** one shot out soon which includes one of the ...crossover stories you'll ever see. Then we're ...to work on the **Martha Washington Saves the** ...series. That's what is on deck right now.

FAN: Well, that ought to keep you a little bit busy.

Miller: It's keeping me busy, and I couldn't be happier. ...n a great time to be doing comics and it's great to ...committed on stuff that's as new as this.

FAN: Any work outside comics?

Miller: Nothing I can talk about.

FAN: You've been one of the very noticible voices about what's been happening in the industry. It's really nice to hear your enthusiasm about your ...ss. A lot of people who get outspoken about ...t of things lose their enthusiasm for their pro...jects, don't they?

Miller: That's too bad, isn't it?

FAN: How is it that you maintain yours?

Miller: Well, I spend most of my time working. On occa... I'll get up and do a speech or something, but I'd have ... extremely hopeful about where things are going. ...olved with the more political issues in comics out ...ournment for comics having a future, for the very ...eason that I want to be a part of that future. I think ...s some things about the mentality of the comic ...dustry that are pretty screwy, that are hurting us. The sooner we shuffle off some bad habits and some misconceptions, the faster we're going to move forward.

FAN: Is there anything else you'd like to say about The Big Guy? Or about anything?

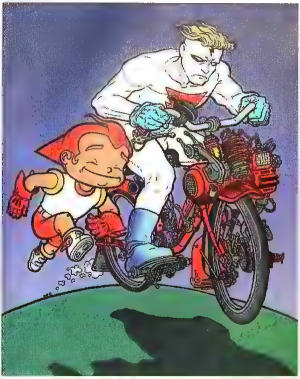
Miller: Considering I'm doing a column that's going to be in the same issue, I think I'm going to be covering most of the political points there. All I can say is this is a great line of work. ■

FAN: What's next on your horizon after this? Anything else you'd like to say?

Darrow: I'd like to mention that I designed some characters and I'm doing a cover for the series **Cross**, by Andrew Vachss and James Colbert. That's what I'm doing now, just the cover and the designs [for] all the characters.

I also wanted to mention there's a sculptor, a friend who's a sculptor, his name is Kent Milton, and he sculpted for Dark Horse a Big Guy and Rusty. Just absolutely beautiful, they're just so nice, you should probably look for that. ■

"Sometimes I see myself on a water tower with a gun shooting down the Parisians. They make me crazy. They're so damn arrogant. There's no reason to be so impolite. And why don't they learn how to drive? I'm in the process of having to take the French driving test, and it's just making me crazy. "



MAXIMUM PRESS

IN THE EXTREME

by Terry Marzucco

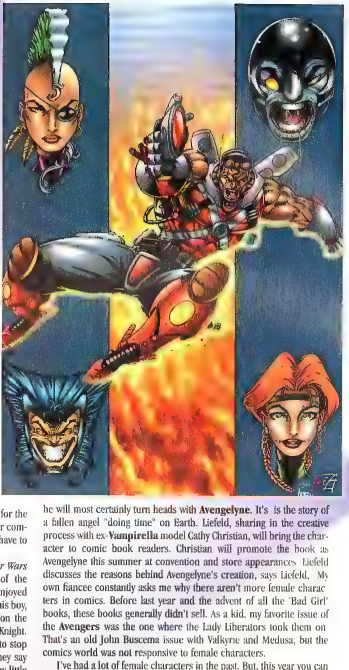
In 1992, along with an ambitious group of comic book talent interested in doing comics their own way, Rob Liefeld co-founded Image. Liefeld continues that ground-breaking work with his new imprint, Maximum Press. In the coming months, Maximum Press will bring readers the quirky sci-fi/sword and sorcery tale of **Warchild**, the eclectic, off-beat, and fun adventures of **Black Flag,** the dazzling beauty and action of fallen angel **Avengelyne**, the sci-fi epic of **Battlestar Galactica,** and the dark underworld of **Cybrid.**

Rob Liefeld, artist, writer, and comics creator, takes on the new task of being a comic book publisher. Liefeld explains his need to launch a new imprint. "When we formed Image, that was the ultimate expression of the super hero bug that I had in me. I was exploding with super hero ideas. It was lots of stuff that I had pent up from childhood and high school. I felt that Image was expounding on what I had started at Marvel. I felt that circle was completed and now we're just filling it in. We've established all the barriers and the rules and the regulations. Everything in the Image Universe is fairly well-established. Maximum Press exists to have a book like a **Battlestar Galactica**, or a **Black Flag**, or a Western book that we have in development, or a Medieval fantasy like **Warchild**. I didn't want to be constricted by any kind of existing universe. I want it to be more of a free-flowing comics line and publish some new and hopefully interesting stuff."

Liefeld readily admits that for the right story, Maximum Press would publish anything from a romance story to a war comic, or detective story. One such 'right' story is the quirky, often eclectic adventure of the team known as Black Flag. **Black Flag** is more than just another team book. Liefeld explains, "The reason it appealed to me is the same reason it didn't appeal to me in the beginning. At first glance, you say, 'Oh, another team book.' Then Dan Fraga started showing me this stuff and telling me the stories and it's such an offbeat, wacky team book. You've got a purple gorilla, a Sylvester Stallone/Sniper guy, this cyborg girl, these two kids, and this wacky wizard. Dan sat down and told me all these stories. I said, 'That's cool I think we should do this!' Dan Fraga is a young guy. He's twenty-one and he's finding his own voice. He's peppered the book with phrases that you could only find in **Black Flag**. There's a certain slang that they talk in. I don't know if **Black Flag** is everyone's cup of tea, but if I were a kid, I would think that **Black Flag** is cool. Kids *dig* Dan. Dan relates wonderfully to kids, because he's *still* a kid.'

Black Flag creator Fraga admits that readers may be confused by all the elements running through the book. He says that these elements will soon come together. "Basically, they have a lot to do with each other, at first glance it would appear that they are all separate. Spot (a boy) and Dalian Snipes, (a mercenary) are the same guy. read this story in **Newsweek**, about a year ago, about how they ca take an embryo, split it in four parts and raise one of the parts into human and freeze the other three. When they need the other three parts, they can unfreeze them and bring them up into human form too Sniper was unfrozen in the fifties, and Spot was unfrozen in the eight ies. They have this thing called the *essence*, which is kind of like super power. It's more like a mid-eastern belief, where if you can ta into your inner self you can do anything. There are two other piece to Spot and Sniper, but I can't tell you about them."

The rest of the cast of **Black Flag** includes a mystic named Raiden an armored warrior woman named Geisha, and a big purple Gorilla



Lieferd plants their place in the scheme of things. 'Geisha is made April Imoto, the daughter of Yoshi Imoto, President of Imoto Toys. The toy company is good with moving parts, so they can make special things like the armor (that Geisha wears). Yoshi Imoto was assassinated, and one of the original armor prototypes was stolen. Sniper, a mercenary, was hired to steal it and then they became romantically involved. Raiden is a combination of mystical arts who taps into a Gem Pool. Raiden was Geisha's father's advisor. Now Raiden is Geisha's advisor."

And the Good. One more character to go. Says Fraga, Gorilla was created by the same company that created Sniper and Spot. Gorilla was a total accident."

Once the characters all come together, they'll form a team to handle trouble. Fraga explains, "Black Flag is like a special forces unit. If the police can't handle something in Dagger City, send in Black Flag."

Fraga continues, "I just don't think **Black Flag** fits the super hero mold. I've got an eight-foot, purple monkey, and little kids that can snap their fingers and make Mickey Mouse jump out of the TV. There's a character named Rascal who pops up every now and then. He's sort of like a genie in a way. He doesn't do magic, he has these 'portals.' There are a lot of things that happen because of them. **Black Flag** is like my sandbox where I make the rules. If I want to draw a para-military story with a lot of gear and gunfire, I can just reach over to Snipe and say 'okay, I'm going to do an origin story with Sniper.' If I want to draw a goofy, Disney-esque story, I'll use Spot and Bubble. It's like a giant mood ring in a way. Whatever I feel like drawing I have a character for each one."

While **Black Flag** may be the most off-beat and eclectic of the Maximum Press offerings, **Warchild** brings together the genres of sci-fi and sword and sorcery. **Warchild**, at first glance, is the Arthurian tale of a young boy named Sword, attacked out of the past to save the future. With the aid of his cyborg friend, Stone, the ancient mystic Merlyn (reincarnated as the young girl), and an enchanted sword inhabited by the spirit of his true love, Gwendolyn, they band together to fight the Black Knight and his Legion of Darkness.

"Warchild, more than anything, is an expression of my love for the kind of Luke Skywalker/King Arthur type of kid, taken out of their comfortable setting and thrown into a fantastic situation where they have to become a hero.", remarks Liefeld

Liefeld continues, "My two favorite movies as a kid were *Star Wars* and *Excalibur*. **Warchild** combines the medieval legend of the Arthurian age of knights with the science fiction aspects that I enjoyed in movies such as *Star Wars*. I always wanted to do this story of this boy, who got chosen, and he was the wrong guy! The universe is on the brink of being ruled by pure evil in the form of the Black Knight. They're trying to grab this knight from the past that is destined to stop the Black Knight. When they grab little Sword from the past, they say 'This is the knight!' The joke is that they got the wrong guy. Now little Sword has got to become the knight that he is destined to become. They don't see sword as the knight that is foretold in the passage, '...and the knight shall save them.' Of course Sword is the knight! These people just can't see it! He's going to grow into that knight."

Merlyn is the spirit of an ancient wizard stuck in the body of an eight-year old girl. Says Liefeld, "When **Warchild** is seen in other media whether it be a video game, or a movie, or a cartoon, Merlyn's voice will be this John Cleese type of British guy. She's very impatient because she knows that she's in a body that's prohibiting her from being as powerful as she needs to be to take on the Black Knight. The fun comes later on as Merlyn starts to grow sporadically. One day she looks eight years old, the next day she looks like a super-model. Then, you're going to see Sword trying to save Merlyn all the time, trying to get close to her. I'm a real fan of that Monty Python-esque humor. Warchild will eventually reveal that side of me."

While Liefeld intends to turn heads with **Warchild** and **Black Flag**, he will most certainly turn heads with **Avengelyne**. It's is the story of a fallen angel "doing time" on Earth. Liefeld, sharing in the creative process with ex-**Vampirella** model Cathy Christian, will bring the character to comic book readers. Christian will promote the book as Avengelyne this summer at convention and store appearances. Liefeld discusses the reasons behind Avengelyne's creation, says Liefeld, "My own fiancee constantly asks me why there aren't more female characters in comics. Before last year and the advent of all the 'Bad Girl' books, these books generally didn't sell. As a kid, my favorite issue of the **Avengers** was the one where the Lady Liberators took them on. That's an old John Buscema issue with Valkyrie and Medusa, but the comics world was not responsive to female characters.

I've had a lot of female characters in the past. But, this year you can say, 'Hey! You can put them out with some success, now.' I don't want to put out exploitative books. That doesn't interest me at all. **Angela** was not exploitative. **Angela** was a really good story about a great, strong, female lead character. That is what a book like **Glory** is going to be about. That is what a book like **Avengelyne** is going to be about. Never, at any moment, did we say, 'We're going to put a costume on Cathy. We're going to slap her out to the public, and we're going to print 32 pages of *puke* and hope that people are going to pick it up.' In today's marketplace, quality is the key. Quality is going to keep people coming back to your comics. Quality is the only constant that you can rely on anymore. If we can't nail the strength of this character, then I just don't have any interest in doing it. At that point it would be more advantageous for me to say, 'Hey Cathy, can you put on a blonde wig and be Glory?'"

Liefeld insists that he and Christian have a story worth telling in **Avengelyne**. Says Liefeld, "It's fun to collaborate with Cathy. It's fun to

just sit in a room and bounce ideas off of each other. Avengelyne is a fallen angel, who is doing time on Earth. Earth is revealed to be a limbo for angels and demons who sin. A sin for an angel can be to envy your fellow angel, to envy what humans have. A sin for a demon is to fail to do ultimate evil. When we join Avengelyne in the first issue, she has just arrived on Earth. She's someone who has only known the streets of gold, the pearly gates, and the endless days that are heaven. She wakes up in the downtown area of this rundown city in the middle of the night, with storm clouds, and cars zooming past her. She's totally alien to it. She immediately makes her way toward the church because that's the only symbol she recognizes. She becomes a housekeeper to the church because that's where she feels safe. She's confronted by a very affluent businessman who is buying all this land to erect new churches. When she meets him she immediately steps back, because she recognizes him as a demon. When he confronts her, he says, 'I recognize who you are. I used to be just like you. I was an angel fallen to Earth. Why are you doing time here when you could have everything you left behind by crossing sides to evil?' That's a temptation that's very real to her. There's a sinister plan that involves buying these churches; the public thinks this businessman is a great guy. When his plan is revealed, Avengelyne realizes that she's been put on Earth for a reason, that she's been put here to stop this guy."

Avengelyne gives Rob Liefeld the chance to create a strong female character. **Battlestar Galactica** affords Rob the opportunity to bring back one of his favorite TV shows. Liefeld explains the genesis of obtaining the *Galactica* license, "There's a big appetite for science fiction. *Battlestar Galactica* was my absolute favorite show when I was a kid. It really inspires either really warm nostalgia from people, or venomous hatred. People say that it was a *Star Wars* knock off. To me, I was ten years old, and I was seeing *Star Wars*-esque special effects every week on television. I've got to tell you that I loved the characters, Apollo, Starbuck, Adama, and Baltar. My fiancee bought

video cassettes of the show almost two years ago. I disappeared for a few days. When I re-emerged, I said, 'You know, I'm going to go after this license!"

Lieb's plans may prove to be somewhat controversial to die-hard *Battlestar* fans, as he admits, "I may become very unpopular right now by admitting that we are not going to acknowledge *Galactica 1980*. I remember as a kid being so let down by that series. It was such the wrong move to make. In the first story arc, the Galactica will find Earth. Yet, this is not *Galactica 1980*. I won't give away the time in which they contact Earth. *Battlestar Galactica* had this thing for over it. They needed to find Earth. In the first story arc, we're saying that We're introducing some new characters. Boxey is older. His name is Box. His father, Apollo, refers to him as Boxey on occasion. Apollo is leading the fleet. Starbuck is not such a happy guy, now. He's spent his entire life on this journey for this shiny planet called Earth. He's kind of thinking, 'What's it all been for?' Even with all the women he's encountered, it's been kind of a lonely, unrewarding life. When I saw *Legends of the Fall*, I thought, 'Oh my gosh! They're doing Starbuck with the Brad Pitt character.' Starbuck has demons that he needs to chase, out of him. He's still the hottest pilot in the fleet, but there are a lot young guys and hotshots behind him. He's fighting to hang onto the last bit of respect that he has in that because he's kind of hitting the snooze a little. We've darkened his character slightly. We have really updated the Cylons. A lot of the Japanese Anime style of robots were my driving force in the vein in which the Cylons will be portrayed. The Cylons have become more powerful and more technologically advanced. The Battlestar Galactica has barely maintained what they had. The whole question of 'Have found Earth, but have they found the thirteenth colony?'

From the cosmos-spanning adventures of the **Galactica** to the dark underworld of **Cybrid**, Maximum Press delivers a diverse and different line of comic books. **Cybrid** is the tale of a living weapon created in a laboratory and trained by the Clan, a mysterious and powerful organization of ninjas. Although adult in form, intellect, and training, Cybrid is emotionally only four years old. **Cybrid** is the story of a powerful being coming to terms with his humanity and individuality against a back drop of intrigue involving the FBI, the Mafia, and the Clan.

Maximum Press promises to deliver a different kind of comic book and a different kind of story. Liefeld's goal is not to generate the mainstream "hits" of Image Comics, but to have a place to take a chance on an artist, or writer, and to tell a good story. Says Liefeld, "Give Maximum Press a try. If you're passing it up, you're passing up some of the best comics being put out there right now." ■

BLOO

WRITTEN BY JO (GLORY) DUFFY AND FEATURING THE AMAZING TALENT OF PATRICK LEE

SCHOOL IS

image COMICS

BLOODPOOL™ is trademark and copyright © Rob Liefeld, Inc. 1995

SEOUL
WHITE-KNUCKLE ACTION IN THIS AMAZING 1ST ISSUE OF THE 4 ISSUE MINI-SERIES!
COMING IN AUGUST!
SESSION!
EXTREME STUDIOS

The Power of Shazam!

By Tony Starks

In the glory years of the Golden Age of comics, the hottest contest developed between DC's **Superman** and Fawcett Publication's **Captain Marvel**. At his zenith, **Captain Marvel** was published every two weeks and boasted a newsstand circulation of two million, outselling even **Superman**. Yet the Captain suffered the strangest fate of any super hero ever: he was put out of business by a lawsuit, launched by DC, who viewed Captain Marvel as an infringement on their Superman copyright.

Captain Marvel was the brain child of writer Bill Parker (Otto Binder, who wrote over 500 stories, took over in 1942) and artist Charles Clarence (C.C.) Beck. Parker initially intended to create six separate super heroes, each with a different power: Solomon's wisdom, Hercules' strength, Atlas's stamina, Zeus's power, Achilles' courage, and Mercury's speed. Executive editor Ralph Daigh thought one hero would be better, which led to Parker's creation of Captain Marvel.

After a 13 year run, an out of court settlement between DC and Fawcett grounded the Captain. Twenty years later, DC acquired the rights to all of the Fawcett super-heroes, and in 1973, a new series, **Shazam**, was launched. The series ran 35 issues, but that probably owed more to a Saturday morning live action TV show than any outpouring of fan support. After **Shazam's** cancellation in 1978, the Marvel Family (more on them later) moved into back up roles in **World's Finest** for four years. Since then, except for a brief stint in the **Justice League** in 1987, Captain Marvel has basically had only small cameo appearances.

In 1993, writer/artist Jerry Ordway updated Captain Marvel in the hardcover **Power of Shazam!** graphic novel. The story proved so popular that DC has launched a new, ongoing monthly **Power of Shazam!** series. Initial sales reports indicate a runaway hit. So let's take a look at a few highlights in the long career of "The Big Red Cheese". **Whiz Comics** #2 (Feb 1940) introduces Billy Batson, a poverty stricken, orphan newsboy who hawks newspapers in front of a subway kiosk. Beckoned by a shadowy, mysterious figure, Billy is drawn to a huge chamber where the ancient Egyptian wizard Shazam sits. "I have fought evil," Shazam tells Billy, "but my time is up! You

shall succeed me! Speak my name!" When the boy shouts, "SHAZAM there is a bolt of lightning and a peal of thunder, and gone is the child, replaced by a mighty figure of a man." Shouting "SHAZAM" once again returns Billy Batson. Now there's a secret identity that should work!

Cap proved so popular that other Marvels were soon added **Whiz** #25 (Dec 1941) introduces the first, Captain Marvel Jr Freddy Freeman was a poor newsboy mortally injured. Captain Marvel asks the Wizard Shazam to save him, and when Freddy speaks his hero's name "CAPTAIN MARVEL" the now familiar burst of thunder and lightning transforms Freddy into Captain Marvel Jr.

In Captain **Marvel Adventures** #25 (Dec 1942), Billy discovers his long-lost twin sister, Mary. Mary also gains powers after she speaks the old wizard's name. Instead of the attributes of Solomon, Hercules and so on, Mary was given a feminine pantheon: Selena (Luna), Hippolyta (strength), Hudne (skill), Zephyrus (fleetness), Aurora (beauty) and Minerva (wisdom).

Much of Captain Marvel's appeal lies in the elements of self satire and comedy that were always present. Again and again, Captain Marvel, for all his power, ended up looking a little foolish even in victory. Nowhere is this better illustrated than in the Mr. Mind serial, which began in **Captain Marvel Adventures** #22 (Feb 1943) and ran in twenty two issues, concluding in **Captain Marvel Adventures** #46 (May 1944). It took the Captain many issues to uncover the brains behind an incredible array of villains that called itself the Monster Society of Evil, only to learn that Mr. Mind was a tiny green worm! Let's not forget Captain Marvel's arch rival, the mad scientist Dr. Sivana, whose children Jr. (Heh! Heh! Heh!) and even crazier inventions made him one of the most lovable villains in comedom. It was Sivana who named Cap's nickname "The Big Red Cheese."

In 1953, with sales of super hero comics in a temporary slump, Fawcett agreed to settle out of court their 11 year old lawsuit with DC. Between April of 1953 and January of 1954, the final issues of **Captain Marvel Adventures**, **Captain Marvel Jr.**, **Marvel Family**, **Master Comics**, and **Whiz Comics** were published. Captain Marvel appeared to be grounded for good.

Because it appeared he would never fly again, a certain mystique surrounded the Captain in the early days of comic fandom. When DC announced in 1973 that they planned a new Captain Marvel comic, with C.C. Beck to do the art, it became *the* comic event of the year.

With many collectors convinced that **Shazam** #1 (Feb 1973) would be a golden investment opportunity, speculation was rampant. Like most "can't miss" investments, this one did, and it's rumored that some individuals still have thousands of copies. In this premiere issue, readers learn that the Marvel Family and Dr. Sivana were all trapped in a time stasis trap of Sivana's for the past 20 years. Then **Shazam** #2 (Apr 1973) reintroduces Mr. Mind and the nattily dressed talking tiger, Mr. Tawny.

With Beck doing the art and the flexible Denny O'Neil handling the scripts, the Captain did not seem to have changed a bit. C.C. Beck did the first ten issues, later issues were done by Kurt Schaffenberger.

After the series cancellation, Captain Marvel and family moved over to **World's Finest** Comics for four years and 29 more issues. After that, Captain Marvel disappeared until he became a founding member of the new Justice League. His stint was short however — he left after only seven issues.

Which brings us to 1993, and **The Power of Shazam!**, a hardcover graphic novel written and painted by Jerry Ordway that updated much of the Captain Marvel mythos. Readers were introduced to Billy

Though there is only one "Big Red Cheese," several other characters have used the name Captain Marvel.

In 1966, M.F. Enterprises introduced a new Captain Marvel, created by Carl Burgos - the man behind the original Human Torch. Upon speaking the magic word, "Split," he would fly to pieces in all directions, here a hand to accomplish one task, there a leg to do another. The character lasted only five issues.

Marvel Comics introduced another Captain Marvel. This one, created by Stan Lee and Gene Colan, was a Kree officer marooned on Earth, whose real name was Captain Mar-Vell. Marvel's Captain went on to gain cosmic awareness and along with Warlock, battled Thanos in many "cosmic" adventures. He died of cancer in **Marvel Graphic Novel** #1 (1982).

In 1983, Marvel introduced a new Captain Marvel, this one a female that could change her body into various types of energy. A long term member of the Avengers, she had a solo run in her own magazine in 1989.

and Mary Batson's parents, and reintroduced to Billy, his sister Mary, the evil Sivana and Black Adam. Ordway achieves the near impossible with this story. Captain Marvel is fresh enough to attract the modern reader but familiar enough to not disappoint the older ones.

The story itself is a dandy. Billy Batson is still a 10-year-old orphan newsboy living on the streets, a result of his parents' deaths at the hand of one of Sivana's henchmen. Once again he finds himself brought before the Wizard Shazam, and transformed into Captain Marvel. Humorously, Ordway's Billy is none to pleased about the change. "You've made me old!" he shouts, and proceeds to tear up the place. The shadowy figure who brought him there, later revealed to be his father, calms him down. Although Billy doesn't want the powers, he agrees to use them to find Theo Adam, the man who killed his parents and kidnapped his sister. By this time Theo Adam has gained super-powers, and calls himself Black Adam.

After defeating Black Adam, Billy keeps the powers to look for his sister.

If the 1993 hardcover's $25.00 price tag deterred your purchasing **The Power of Shazam!**, consider the $10.00 softcover version released last year. This is a charming, masterful updating of one of the greatest legends in comics, and my description doesn't nearly do it justice.

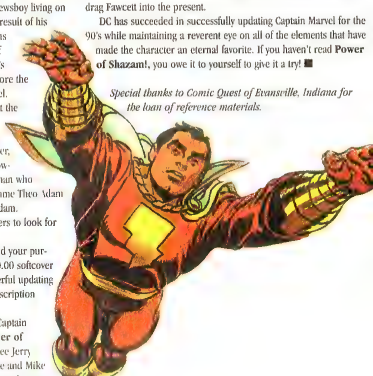
With a clap of thunder and a flash of lightning, Captain Marvel returned to a regular monthly series in **Power of Shazam!** #1 (Mar 1995). Fans will be pleased to see Jerry Ordway returning to provide scripts for Peter Krause and Mike Manley's art. An incredible cover (*non*-enhanced, *regular* price — thank you DC!) kicks off a story that explains four years have passed since the earlier graphic novel and re-introduces Uncle Dudley and Sivana's daughter, Beautia.

Power of Shazam #2 (Apr 1995), with still another incredible Ordway painted cover, introduces the arson fiend and has Billy return as a radio announcer to station WHIZ. **Power of Shazam** #3 (May 1995) reintroduces Ibac, who received a set of Shazam-like powers from Satan. The letters in Ibac stood for Ivan (the terrible), Borgia (the poisoner), Attila (the Hun), and Caligula (the emperor). Also returning is Billy's long lost sister Mary, although she is unaware of her real identity.

An important element in the current series is the look and feel of Billy's hometown, Fawcett City. When reading the stories, it's easy to believe that it's 1955, not 1995 — Fawcett City has a timeless, Shangri La look. The city hasn't changed much in the past 40 years, and one ongoing storyline concerns the people who are trying to drag Fawcett into the present.

DC has succeeded in successfully updating Captain Marvel for the 90's while maintaining a reverent eye on all of the elements that have made the character an eternal favorite. If you haven't read **Power of Shazam!**, you owe it to yourself to give it a try! ■

Special thanks to Comic Quest of Evansville, Indiana for the loan of reference materials.



The British Captain Marvel

In late 1953, British publisher L. Miller and Son, Ltd. faced financial disaster, as they held the license to reprint Fawcett's comics in England. Fawcett's capitulation to DC in the lawsuit settlement effectively eliminated their best selling titles.

Determined to save the business, Len Miller had writer/artist Mick Anglo fashion replacements for Captain Marvel and Captain Marvel Jr. Changes to the characters were minor. Capes disappeared, logos and hair color changed. The origins were similar and powers were identical. When Micky Moran spoke the key word "KIMOTA" (atomic spelled backwards), the familiar flash of lightning changed him into Marvelman. When Dickey Dauntless spoke the name of his hero, "MARVELMAN", he changed into Young Marvelman.

Both titles enjoyed long runs, ending in 1963. Then in 1982, Quality comics and writer Alan Moore revived Marvelman in the pages of the British comic **Warrior**. In 1985, Quality exported Marvelman to the USA as Miracleman. Published by Eclipse Comics, **Miracleman** was a popular series until a publishing delay of one year between issues #15 and #16 destroyed reader interest. The title is still (sporadically) published to this date.

Before WildC.A.T.s... Before StormWatch®... Before Team 7™...

TEAM ONE

TWO LINKED MINISERIES REVEALING THE UNTOLD STORY OF WILDSTORM'S FIRST HEROES.

Team One: StormWatch®
by
Steven T. Seagle · Tom Raney · Hilary Barta

Team One: WildC.A.T.s®
by
James Robinson · Rich Johnson · Mark Farmer

On Sale this July

IT ALL STARTS HERE!

WILDSTORM PRODUCTIONS

image

StormWatch, WildC.A.T.s, Team 7, Team One, Miniseries Annuals and ™ and © Aegis Entertainment, Inc. dba WildStorm Productions 1995. Artwork © Jim Lee and Scott Williams 1995. All Rights Reserved.

DESPOT AND STRAFE IN:
HOMECOMING
STORY: H.K. PROGER
PENCILS: RENATO ARLEM
INKS: ROBERT JONES
LETTERS: RICK KETCHAM
with COMICRAFT
COLOR: WILDSTORM FX
WHY'D WE LEAVE THE WARGUARD BEHIND, DAD? WHERE'RE WE GOING?
ALLOW YOUR FATHER A SMALL INDULGENCE, MALCOLM. MY INCARCERATION HAS SEPARATED US FOR TOO LONG, AND I'D LIKE TO SPEND SOME QUALITY TIME WITH MY SON.
ALL MY OTHER PLANS -- STORMWATCH, THE WARGUARD, THE WORLD -- THOSE CAN WAIT 'TIL AFTER WE REACQUAINT OURSELVES.*
*SEE STORMWATCH #23-26 FOR DETAILS ON THOSE "OTHER PLANS."
I WANTED TO SHOW YOU WHERE I GREW UP, WHO I WAS BEFORE I BECAME DESPOT.
THIS IS LAWRENCE, ALABAMA. MY HOME TOWN --
-- A DEAD END FOR A POOR, BLACK CHILD FORTY YEARS AGO.
YOU WENT TO HIGH SCHOOL HERE?
I WAS THE BRIGHTEST STUDENT THEY'D EVER SEEN.
BUT A BOY OF MY COLOR GOING TO COLLEGE? NOT IN ALABAMA. NOT THEN. NOT BY STUDYING.
SPORTS -- THAT'S HOW I WAS GOING TO GET OUT.
EASY TWO, MAN!
LIKE THOSE BOYS THERE. I PLAYED BASKETBALL AND DREAMED.
UNNH!
NO CHANCE!
YOU FOULED ME!
100% CLEAN STOP.
DREAMED OF A WORLD FREE OF BIGOTRY, OF HATRED, OF STRIFE.
CLEAN THIS!
WHUNNF!
AND EVENTUALLY THOSE DREAMS LEF FROM LAWRENCE TO --
-- EH?

SSSSZZZ
DID YOU SEE THAT, MALCOLM? THAT'S JUST WHAT I'M TALKING ABOUT --
-- THE VIOLENCE, THE ANGER, THE CONFLICT. I WON'T STAND FOR IT!
DAD? WHAT ARE YOU--?
FORTUNATELY NOW I CAN DO SOMETHING ABOUT IT. I HAVE BEEN GIFTED, AS HAVE YOU.
ZZRAPP
TOGETHER, MALCOLM, YOU AND I -- WE CAN RESHAPE THIS WORLD INTO A BETTER PLACE FOR ALL!
FATHER AND SON. WE CAN SHARE THIS GRAND DREAM.
DO YOU PLAY BASKETBALL, MALCOLM?
WHAH... I...
I WAS QUITE GOOD WHEN I WAS YOUR AGE. IT'S BEEN A LONG TIME, BUT...
AHH -- I'VE STILL GOT IT!
NOW COME ALONG, MALCOLM. -- LET'S NOT DAWDLE. THERE'S SO MUCH MORE TO SEE.
I'M REALLY ENJOYING THIS CHANCE TO GET TO KNOW ONE ANOTHER.
END

JOHN BYRNE IS FAMOUS FOR HIS WORK ON THE X-M
FANTASTIC FOUR, AND SHE-HULK AT MARVEL, SUPERMAN
DC, AND JOHN BYRNE'S NEXT MEN AT DARK HORSE UNI
THE LEGEND IMPRINT. NOW, FANS AWAIT HIS RETURN TO
AS HE TAKES CHARGE OF WONDER WOMAN.

Starting with issue #101, John Byrne takes over as writer and illustrator of DC's amazing Ama
With the departure of the talented duo of William Messner-Loebs and Mike Deodato, edit
Paul Kupperburg tapped on the shoulder of long-time friend Byrne to take over t
book and continue the recent resurgance the title.

Fans can expect to see **Wonder Woman** return to the for
front of the DC Universe. Says Byrne, "As far as I'm conce
and as far as Paul Kupperburg's concerned, she's kind o
third part of an equal triumverate. There's Superman,
Batman, and Wonder Woman. They are the top. They
the big three. Yes, it is true that she tends to get ig
and shuffled away, but we're going to do the bes
can to change that. We're going to remind pe
that she is not this sort of wimpy character o
one side. She is, after all, second only to
Superman in power. We just want to see her
reclaim her spot.

"There is that sort of automatic litany
People will tend to think, 'Superman,
Batman, and Wonder Woman, but th
don't think in terms of her being th
powerful, in terms of her belongi
that group. She has every right to
there.'"

Public expectations are high, a
discuss the project on America Onli
John Byrne remains seemingly unaffe
by all the hype. Says Byrne, "I actually
ed something on-line the other day, s
'I am not the messiah, guys! If you
like what's going on now, please
expect it to be vastly different. I
just going to come in and do my v
rif. If you like my usual rif, great. If you don
then you won't.' About the only thing I'm bringi
it, which to my awareness hasn't been there un
now, is that I'm just treating it in terms of a co
nonal super-hero book. We'll see if people are acto
thrilled with it or not."

With a character as legendary as Wonder Woman,
are the inevitable comparisons to Byrne's work on
Superman. Byrne explains the differences in his task with the
Princess Diana, "There's not going to be quite so much reinvention,
ously, since I haven't been hired to do that. On **Superman**, I was sp
cally told, 'Go forth and regenerate!' On **Wonder Woman**, it's just a
of picking up something that's already there. They've built to a majo
clusion in issue 100. So, all of its previously dangling subplots have
pretty much tied off. I am essentially coming on to a clean slate. Alth
as I've said on America Online, 'I am John Byrne.' So I do have to
mess with it a little bit, but not nearly as much as with Superm
Wonder Woman has a long and rich history of charact
villains, and places. While John Byrne has done his take
"classic" elements of a comic book before, this time

giving the character a fresh start. Byrne explains, "Of course, I'm going to do that nineties' version of Egg-Foo. That's my first plan. No, not really. Actually, I'm not really tapping a lot into this mythology, as it were, quite literally mythology in this case. I'm dropping her into a new city with a new supporting cast. I'm trying to create a situation where people can come aboard and fairly safely feel like they don't have to have read ten years of **Wonder Woman** to know what's going on. My first story does pick up from a broad hint that I dropped in **Action #600** You don't have to have read **Action #600** in order to know where I'm going. You can walk into this blind. I'm hoping a lot of people will be doing that. I'm hoping a number of people will be coming aboard who haven't been here before. When and if I do introduce familiar, older elements, I will do it in such a way that new readers won't be running around going, 'Now, who's this?' Much in the same way that I tried to do with characters like Bizarro, where somebody didn't really have to have read the Bizarro stuff to know what I was doing."

Wonder Woman will start off with a new job, a new city, and an entirely new supporting cast. Byrne describes what's in store for Diana, "There will be several more women, just because I like writing women.

She's going to get a new guy, who will be sort of a peripheral romantic interest and there will be a major romantic interest, and all sorts of stuff like that running around. There will be a constant influx and outflux of new characters. Her new job is going to be a lecturer in classical antiquities at the Gateway City Museum. So, there's going to be a chance to have all kinds of people wandering in and out in that context."

A new life would be incomplete without a new romance, as Byrne stirs the pot with Wonder Woman's love-life. Byrne explains, "We get one guy in and he starts to get really interested Then he gets messed up by something coming along. When the other thing has kind of worked its way out, the first guy will be there going, 'All right. I'm still here.' When I got on the book DC said, 'We would like to see something that would equate to the **Death of Superman**, or **KnightFall** for **Wonder Woman**.' So I cooked up something that involves a major romance and some serious revelations about her past."

Among the rest of the supporting cast are a new boss and a new "side-kick." Byrne describes the characters, "There's a woman who's in charge of the department where she works. There's her fourteen year old daughter, who will take an on and off roll as the new Wonder Girl. Beyond that, it will be my usual method of creating characters, which is as it occurs to me or I need somebody, I just throw somebody in to fill a specific role. A classic example of my doing that is Maggie Sawyer on **Superman**. Who became, for me, one of the most interesting characters I put in the book. I originally put her in just to be the person to ask the questions the reader would ask if they were there. She evolved. That's what I like to do with introducing new characters. So, I have nobody specific in mind other than this boyfriend and the two women. The new boyfriend is Mike Schorr. He's a Jewish cop. The head of the antiquities department is Helena Sandmark. Her daughter is Cassandra, or Cassie."

Cassie will become a "powered" Wonder Girl, but Byrne remains secretive about the new Wonder Girl's origin. Adds Byrne, "I know how (she gets her powers), but it's too early to tell anybody. Let's just say, to stir the pot, that it involves Artemis."

Byrne has written female characters before, most notably She-Hulk and the Invisible Woman in **Fantastic Four**. Byrne explains his attraction to writing female leads, "It possibly has to do with the fact that I like to leave my mark on a character, when I do it. Most of the female characters down through the years have been pretty much cyphers. So, it's been a lot easier to leave my mark on them. I generally tend to gravitate towards the female characters. Certainly the Invisible Girl/Woman on the **FF**, and She-Hulk, and the Scarlet Witch when I was doing the **West Coast Avengers**." Byrne adds, "The trick is not to write women. The trick is to write people. It's just that

the wonder of it all

by Andy Lee

simple. If you start finding yourself thinking, 'Well, I have to write this differently, because it's a woman.' Right away, you're in trouble."

John Byrne can pick and choose his projects and companies in the comics industry. Byrne takes a moment to describe the appeal of DC and the **Wonder Woman** project. Says Byrne, "First and foremost, is that **Wonder Woman** is the last of the big toys that I didn't get to play with yet. That's always a consideration for me. Another thing is that the marketplace has been very soft of late, and it's kind of a safe haven. Third, and one of my primary considerations was that, before **Wonder Woman** was offered to me, I was shopping around for something 'high profile' that would basically remind the fans that I'm still alive. The major disadvantage of doing independents or direct only stuff is that you tend to get tucked off in a corner and people can forget you pretty fast. That's why Frank Miller does a **Spawn** job every once in awhile. Well, I'm over here! I haven't done that for close to three years. I've been concentrating on my Dark Horse stuff. I've often said, 'If you're not careful, the fans forget you.'"

The current "soft" marketplace has left most of the industry reeling. Comic book companies are scrambling to regain market share and sales with gimmick covers and major "events." Meanwhile, DC has had its share of success due largely, in part, to their back to basics approach to good storytelling. Says Byrne, "Yeah, I think DC is sort of among the lesser of the evils right now. With all the stuff that's going on, DC just has to not screw up and they'll come out looking like angels. The marketplace is messed up, because we spent the last four or five years deliberately ignoring what this is supposed to be all about. Comic books are *not* collectibles. They are not manufactured collectibles like you get from the Franklin Mint. They are *stories*. They are illustrated fiction. That's their primary function in the universe, not to be stuck in plastic bags and hoarded against the day when they will someday be worth something. Their total worth lies in how much pleasure you get out of the twenty minutes it takes to read them. I think we lost that. Marvel certainly did. Image obviously did. DC did to a somewhat lesser extent, but DC is guilty of this by, for the last four or five years, shifting all of our attention to producing material aimed solely at the speculators. Now, of course, the speculators have woken up this chilly morning and found that all those books they've got in plastic bags in their basement aren't worth thousands of dollars. They've walked away. And they all sort of left on the same day. I think a lot of people just got fed up. I think the regular readers just got fed up with all the hype and the hoopla and the fake events. The net result is they've walked away."

Byrne's fans will want to know that he is busily working on other projects, as he describes, "I put **Next Men** on hiatus just because I was starting to feel a little burned out, having done it thirty-one issues in a row, almost three years of my life. I'll be doing **Wonder Woman**. I'll be doing a couple of other fairly high-profile DC projects. Sometime in '96 I hope things will have returned to normal. I'll get **Next Men** back. At present, I'm not sure what form it will come back in. I'm actually debating turning it into a series of prose novels, instead of comics, novels with spot illos. My model for that being a book that Larry Niven did several years ago called **The Patchwork Girl**. It was a trade paperback size. It was kind of cool. I thought, 'Maybe I ought to do that with **Next Men**.'

I've gotten a **Darkseid/Galactus** Marvel-DC crossover now scheduled to come out in August. There's another crossover that's not at the point where I can talk about it. My big hint is to say, 'Star-Spangled Creature of the Night.' That's not nailed down yet. Everybody is going, 'Ooh, Ahh, wouldn't that be cool!' But, nobody has said, 'Yes. Start drawing, John.' I've even discussed the possibility of another series at DC, but it all depends on how soon I get back to **Next Men**.

One of the things that has been mentioned to me at DC was the **Doom Patrol**. Everybody has always said that the **Doom Patrol** is the **X-Men**, but it isn't really, it's the **Fantastic Four**. You've got the smart guy, who leads them. You've got the tragic hero, and you've got the girl with vaguely ineffectual powers. That sort of realization made me that much keener to do the **Doom Patrol**. Someday, perhaps, DC doesn't want to do anything with it for two years. I think DC would like people to forget the Vertigo stuff, not to make any negative comment on the Vertigo stuff, but it would be rather pointless to bring the Doom Patrol back to the DC Universe with the last memory of the book being the Vertigo stuff. This would be a straight DC Universe book if I was doing this."

For now, Byrne will be charting the course of DC's star-spangled sensation. Wonder Woman sets sail on a new life, a new career, and a new romance. The adventure begins in issue #101. What more could a super-heroine ask for? ■

BATMAN METAL FOREVER

BATMAN™ FOREVER

LATE MAY 1995

BATMAN AND RELATED ELEMENTS ARE THE PROPERTY OF DC COMICS INC. TM & © 1995. ALL RIGHTS RESERVED. PRODUCED AND DISTRIBUTED UNDER LICENSE BY FLEER ENTERTAINMENT.

by Jake Rosen

Second Time's A Charm

They're making a sequel to what?" Surely you've heard, and used, this phrase more times than you'd like to remember. It seems that for every original, thought-provoking idea Hollywood conjures up, there awaits on the back burner a multitude of sequels (or TV remakes) to drown out all creative output. Granted, sequels can legitimately continue an interesting story that was simply too big for one film (the *Star Wars* Trilogy), or bring back characters audiences want more of (Indiana Jones). But for those of you who cheer on each and every announcement of a pending "Return of...," never, ever, forget what the mild success of the first *Police Academy* wrought upon us.

So, in the spirit of the summer, when every multiplex will be crowded with a Part 5 of something, **FAN** presents a look at future sequels and remakes of popular favorites. And for the nostalgia conscious out there, there's even a look back at some of the best (and worst) sequels that have taken up valuable theater space. Bear in mind that release dates (where given) are based on the current state of the project, and are usually an educated guess on the author's part. Also be aware that some films may never make it past the script stage. That's showbiz.

Superheroes Galore

Batman Four: Even though *Batman Forever* just hit theaters, Warner Bros. isn't wasting any time waiting for little things like box office returns to hamper their plans. New Batman, Val Kilmer, was signed for three movies total before he even had a chance to slip into the batsuit, and both Tommy Lee Jones and Jim Carrey have expressed interest in doing another. While it's doubtful whether Warner will want to use the same villains over again, it's a sure thing we'll be seeing more of the Caped Crusader and his Boy Wonder. Following the schedule set by the previous three, and the customary time set for the period in between sequels, look for *Batman-Something or Other* in June of 1998.

Batman Forever photos, Photo Fusion (TM) & ©

Val Kilmer (top) and Tommy Lee Jones (left) have expressed an interest in reprising their roles if Warners lights up the Bat Signal a fourth time.

Jim Carrey will return in *The Mask 2*. Filming is scheduled to begin in late 1995.

The Mask 2: Jim Carrey, who pulled down a "mere" $450,000 for last summer's hit based on the Dark Horse comic, will no doubt be swimming in millions for this sequel, set to go before the cameras this year (as soon as Jim finishes with *Ace Ventura 2*, shooting right now). While reviews

© & ™ 1995 New Line Cinema

...of the incredible special effects that animated Stanley Ipkiss's actions in The Mask, none were too impressed by the weak storyline and script. Career has more creative pull this time around, so look for some great things to accompany the special effects. A Summer 1996 release is likely.

Superman Reborn: That's the working title set for the fifth installment in the popular series. Older fans will recall that the original film was a big hit with movie-goers in '77, and pleased comic fans by taking the Superman mythos somewhat seriously. Now producer Jon Peters wants to revive the legend for the 90's. It's doubtful he'll be seeing Supes' new big screen adventure while *Lois and Clark* is still on the air. Warner Bros. may take the Paramount opinion that audiences won't pay for what they can see for free on TV (a reason for *Star Trek - The Next Generation*'s cancellation). Dean Cain probably won't be involved: it'll be a no-show until later this decade.

Dean Cain probably won't soar as *Superman* if there's another big screen adventure.

Bad Guys and Big Guns

The Fugitive 2: Harrison Ford doubts he'll be making a return appearance in this sequel to the 1993 hit, but don't count this one out just yet. Screenwriter Jeb Stuart has already turned in a first draft to producer Arnold Kopelson, and rumor has it Part Two will center around Tommy Lee Jones' copper, U.S. Marshal Sam Gerard. Since the original, Tommy's career has taken off (catch him as Two-Face in *Batman Forever*) and audiences may warm up to seeing him make a return appearance as the determined lawman. Without mega-star Harrison Ford though, success is hardly guaranteed. Release date: hazy. Jones has other commitments, and the script still needs polish. Anything earlier than 1997 is wishful thinking.

Goldeneye: Can it be? 007 back after a six-year layoff? After many years of legal and financial problems, James Bond will finally return to the big screen in November of this year, when the 18th Bond film hits theaters. Pierce Brosnan will step into Timothy Dalton is out. Look for Pierce Brosnan (of *Remington Steele* fame) to finally take on the role after many years wondering if he would ever even get the chance. (Pierce was the producer's choice to play Bond after Roger Moore left the series, but he couldn't get out of his *Steele* television contract.)

Pierce Brosnan becomes the fifth actor to portray Ian Fleming's superspy, James Bond, personally.

Tony O'Dell / United Artists

Lethal Weapon 4 (and 5!): I'll start right out by saying these films are very unlikely, but, hey, anything can happen

Sequels: Hit or Miss

Some of the Best...

Yes, it is possible for sequels to maintain, even surpass, the quality of the original. Don't believe me? Then go and count how many Oscars went to *The Godfather Part Two* (6, including Best Picture). Or, just roll your eyeballs down some, and take a look at some of the best (and most successful) genre sequels of years past.

The Empire Strikes Back: Any doubts cast over the endurance of George Lucas' *Star Wars* were laid to rest after the phenomenal success of Episode 5 in May of 1980. Lucas handed over the directing reins to Irvin Kershner, who managed to weave a darker, more sinister tale than some expected. And don't try and tell me every audience seated during opening weekend didn't hang their jaws in shock after hearing the immortal words intoned by James Earl Jones (to Luke Skywalker) "No, I am your father." Well, that's one way to break the ice at parties.

Superman II: "You'll believe a man can fly," is what 1978's *Superman* commanded of audiences through ad campaigns. And believe they did. So what was left to show them for the 1980 follow-up? As it turns out, plenty. Adopting a less wondrous attitude than the original, this entry provided three great super villains, led by Terence Stamp, to act as foils for Christopher Reeve's Man of Steel. And Gene Hackman's Lex Luthor is at his slimy best. Thankfully, the screenwriters opted for a more plausible ending than the original's, even if it is a bit anti-climatic. But why nitpick? Good fun all around.

Indiana Jones and the Last Crusade: While *84's Temple of Doom* was an exercise in gross-outs, and the first seemingly intended to exhaust you, the third Indy movie stands out as the best of the Trilogy. Sean Connery is impossible not to like as Indy's Dad, who's probably the only person on earth not impressed with his son's derring-do. And Harrison Ford knows the ins-and-outs of the character that made him a star. Incredible action, huge laughs, and a genuine heart make this a standout t not to mention one of the top-grossing films of all time.

...and Worst

Can't have the good without the bad, some say. In Hollywood, truer words were never spoken. What follows below is some choice-cut badness, sequels that gave their inspiration a bad name.

Jaws the Revenge: You've heard of beating a dead horse? What about beating a dead shark? This insipid 1987 film certainly stands accused: it was bad enough two so-so sequels were produced after Steven Spielberg's 1975 original, but a third is pushing the limits of human tolerance. See if you can follow this: the wife of hero Roy Scheider, trying to cope with her husband's death, is terrorized by the yet another Great White. Did you get that? It wasn't hard, because it's the same plot to all four films. Good for a laugh, not much else.

Superman III: The great success (both artistically and commercially) of the first two *Superman* films led to this third installment. Not a bad idea in and of itself, but ruined by idiotic comedy and the presence of Richard Pryor. The comedian has a good solo show but appears to be a total fish out of water here. Had *III* stuck to a serious story, it would have been a nice way to complete a Supes Trilogy. Hopefully, no one will be mislead into thinking the first two installments are this brainless. Hint: *Superman IV* doesn't fare much better.

Superman IV: The Quest for Peace: Well? Didn't believe me, did you? This idiotic sequel probably had the intention of making up for *III* and saving Superman's good name, but it turned out to be the equivalent of putting vinegar on an open wound. Couldn't the producers come up with something a little less comball than what's presented here? While the concept of Superman destroying all the nuclear weapons in an effort towards peace is commendable, presenting it as simply a boy's fantasy is not. And the Lex Luthor-created Nuclear Man wouldn't show his face in a comic book for fear of being laughed right out of the pages. Not unwatchable, but darn close.

in Hollywood. Richard Donner, who directed the previous three *Weapons*, has indicated he'd like to shoot two more, back-to-back. The scripts have even been written. But the problem is star Mel Gibson, who is understandably tired with the whole concept. Unless *Braveheart* tanks, and Mel doesn't have anything else cooking, don't bet on it.

Animal Magnetism

Jurassic Park 2: Was it ever in doubt? A sequel to the most successful film of all time seems like a sure thing. Then again, we never did see *E.T. 2*...ah, no matter. Steven Spielberg has already committed to doing Part Two, using Michael Crichton's upcoming book sequel as the basis for the filmed version. CGI techies are supposedly already at work on the special effects, and Spielberg, while originally only going to produce, may direct again as well. Release dates? For the book, probably late this fall. (Crichton has one book scheduled for release then, and most assume it's *Park 2*). The movie? Summer 1997, at the earliest.

Godzilla: Long the butt of many jokes, the Big Lizard will attempt to gain respect from American audiences in this remake of the 1956 classic. It won't be the first time: *Godzilla 1985* was a valiant attempt, but a dud at the box office. Originally, *Speed* director Jan DeBont was heavily involved in pre-production, but bailed out when TriStar scoffed at the projected 130 million budget. they won't go a penny over 100 mil. (Cheapskates.) The project is up in the air right now, but if another director jumps on board in the near future, expect it to storm theaters in 1997 or 1998.

Planet of the Apes: Oliver Stone plans on producing this pseudo-remake of the '68 classic for a '90's audience, with master effects-man Stan Winston lending a hand. The plot reportedly has *nothing* to do with the original, but that's Oliver Stone's trademark. Should a deal be struck, expect no less a star than Arnold Schwarzenegger to headline the project. Don't look for it until at least late 1996. ■

In trademark his style, Oliver Stone's upcoming remake of *Planet of the Apes* will reportedly bear no resemblance to the 1968 classic.

Film Fifteen

Hey, we're FAN and we're at least as big as Hollywood. As the big movie studios raid more and more comics for ideas, we're not only gonna be there to cover that, but we're gonna show you how well your favorite film, comic-related or not, is doing. Here's what the numbers mean. SCREEN: this shows the number of theatres, nationwide, that film is currently playing in; WEEK: this is how many weeks its been out since its initial premiere; MONTH/DATE: this is the most current weekend that the film's been shown (before we go to press) and how much box-office revenue the film generated; TOTAL: this is how many dollars in box-office revenue the film has generated to date.

Films are ranked by how much money they are currently generating. So, even though *Die Hard with a Vengeance* has generated more total box-office revenue, it is currently not generating as much as *Casper*. So *Die Hard* will not be ranked as high as *Casper*. You dig? So be sure to keep your eyes here to see how your favorite film is holding up against the competition.

FILM	SCREEN	WEEK	JUN 2-4	TOTAL
1. Casper (Universal)	2720	2	$13,409,610	$38,921,225
2. Bridges of Madison County (Warner Bros.)	1805		$10,519,257	
3. Die Hard with a Vengence (Fox)	2511	3	$9,310,970	$61,685,945
4. Braveheart (Paramount)	2035	2	$7,532,942	$25,747,350
5. Crimson Tide (Buena Vista)	2383	4	$6,518,258	$62,780,995
6. Forget Paris (Sony/Columbia)	1609	3	$3,522,223	$20,372,354
7. Johnny Mnemonic (Sony/TriStar)	2035	2	$3,241,903	$12,207,947
8. While You Were Sleeping (Buena Vista)	1581	7	$3,006,548	$61,759,634
9. Mad Love (Buena Vista)	500	2	$2,394,619	$10,534,811
10. Tales from the Hood (Savoy)	858	2	$1,905,295	$7,351,423
11. Fluke (MGM)	1200		$1,435,709	
12. French Kiss (Fox)	1005	5	$1,311,630	$31,244,649
13. The Glass Shield (Miramax)	283		$1,146,746	
14. Friday (New Line)	435	6	$653,371	$22,858,176
15. A Little Princess (Warner Bros.)	1115	4	$611,377	$6,367,626

Source: Exhibitor Relations Co., Inc.

THE STAR WARS PAGE

DARK EMPIRE MAKES GREAT IMPRESSIONS

A special new six-card set from Metallic Impressions captures the **Star Wars**: Dark **Empire** story from Dark Horse Comics' ultra-successful comic book series. Scheduled for July release, these limited edition cards

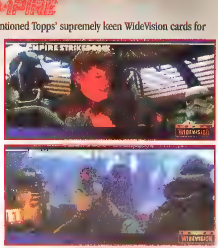
are made of embossed metal. They feature the Dave Dorman cover art on their fronts and Cam Kennedy's interior art on their backs. Dark Horse Editor Rider Windham provides the text.

ROGUE SQUADRON READIES FOR FLIGHT

Wedge Antilles, the only flier to survive both Death Star missions, is the main character in Dark Horse Comics' new series, **Star Wars: X-Wing -- Rogue Squadron**. The title, which will be an ongoing monthly, will feature multi-issue story arcs by rotating creative teams. In the manner of **John Bryne's Next Men**, each new story line will feature a #1 on the cover, and the series number in the comic's indicia. The first arc is plotted by Michael A. Stackpole, author of Bantam's forthcoming **X-Wing** novels, and scripted by Mike Baron, creator of **Nexus**. The story is illustrated by Allen Nunis (**Aliens: Colonial Marines**) and Andy Mushynsky (**Aliens: Berserker**). The first issue is scheduled to ship July 11, 1995.

WIDEVISION CAPTURES THE *EMPIRE*

Okay, so we mentioned Topps' supremely keen WideVision cards for *The Empire Strikes Back* in our Newz section last issue. Ya wanna make sumpthin' of it? Well, we sure do! These cards, their *Star Wars* predecessors, and the not too distant *Jedi* cards, will eventually be held as the centerpieces to many a Star Wars collection. The format alone makes them worth considering. The reproduction is superb. The final product makes it worth the purchase. If you haven't seen them, check them out.



FAN EXPANDS *STAR WARS* COVERAGE

Beginning the very next issue of **FAN**, we're committing more time, effort and space to that galaxy far, far away. Andy Mangles, well known writer of film columns and Extreme Studios' **Bloodwulf**, joins the **FAN** team as author of our Star Wars coverage. We're dedicating more space in each issue to Andy's inside information as we anticipate the 1997 re-release of the original film and the 1998 debut of the first new one.

TM and © by Lucasfilm, Ltd.

ULTRAFORCE

A CROSSOVER OF CATACLYSMIC PROPORTIONS

By
Rob Samse

September 1963: Marvel Comics groups some of their new heroes (Iron Man, Hulk, Thor, Wasp and Giant-Man) and forms their second super team, **The Avengers** (their first, of course, was the **Fantastic Four**). The title has been one of Marvel's most successful since then, and one of the series' more memorable runs in the mid-seventies was penciled by a hot newcomer by the name of George Perez.

August 1994: Malibu Comics introduces their version of this time-honored concept, **Ultraforce**, which also featured some of their most popular characters (Prime, Hardcase and Prototype among them). The art duties for the first seven out of eight issues of **Ultraforce** were more than capably handled by seasoned penciling legend George Perez.

November 1994: Marvel purchases Malibu Comics. Team-ups seem inevitable, but will they be any good?

February 1995: The first interaction between Marvel and Malibu characters occurs in **Godwheel** #3 from Malibu. Loki winds up in the Ultraverse, and Thor shows up at the end. It was a small beginning for the big things

October In what Malibu and Marvel are calling "the Ultraverse Solve," the six Infinity Gems were dispersed throughout the Ultraverse, with the power-hungry Loki hot on their trail

May 1995 The countdown to what they're calling "Blacx September" begins in **UltraForce** #8 as both the Black Knight and Sersi from **The Avengers** are featured.

NOW: **Eliminator** #3 will reveal that there are actually *seven* Infinity Gems, and those events lead directly into The Avengers/Ultraforce crossover, which will then spill into the earth-shattering climax of the "Ultraverse Spine" in Black September, the countdown to which began in May.

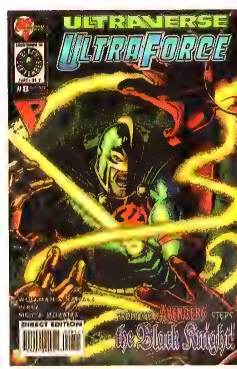
After whetting the appetites of readers with these crossovers, Marvel and Malibu are putting their super teams together this summer for a story of great proportions and implications.

Penciling the Malibu half of this big project will be none other than George Perez! When Perez was asked how he felt about coming back to the drawing the Avengers, he answered without missing a beat. "I love it," Perez replied, "I really missed doing the characters I grew up with and who were so instrumental in establishing my reputation as a team book artist."

A crossover of such grand scope could be a nightmare to coordinate, with two companies needing to approve work being done by two groups of creators who live in two separate countries, but according to Ultraverse Editor Mark Kanaly, that wasn't the case. Kanaly said Marvel's **Avengers/Ultraforce** book (written by Glen Herdling, with art by Angel Medina) is essentially a Marvel book with Malibu's approval on it, with Malibu's **Ultraforce/Avengers** being the opposite. "I consider it a team effort," Kanaly related, "Ralph Macchio and Mark Gruenwald have been tremendously helpful approving what I thought would be a nightmare to approve. Ownership issues aside, neither book could've been produced as well without each other's cooperation." He said that because **Avengers/Ultraforce** was so huge, that both Marvel and Malibu knew that it was very important to make sure that everyone knew what was going on at the major stages of production. "That was Black September will, we hope, be the universe-unifying element we intend it to be."

Kanaly also said the possibility of a scheduling nightmare between artist George Perez (who lives in Florida), and writer Warren Ellis (Englandland) was averted due to the professionalism of the two creators. The two are working on **Ultraforce/Avengers** in what is called "Marvel Style." This is where the writer and editor combine to

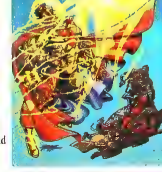
work on a basic plot, then the writer comes up with a detailed plot description, gives it to the penciler to pencil and the dialogue of the book is filled in last, after the penciled pages have been turned in. "Since the plot aspect was ironed out, it's been a piece of cake working with George," Kanalz said. "As soon as we get a batch of pages from George, they're sent right out to Warren to dialogue."



For Ellis, who was used to working from a full script, this was a different experience, but an enjoyable one. Ellis says that **Ultraforce/Avengers** is only the third time he has worked Marvel Style, but "by far the best experience." He had never worked with a traditional super hero artist before, "especially not one of George's stature; and I figured the clash of approaches and interests would make for an interesting book. And from what I've seen so far, I wasn't wrong." Ellis said that Perez is "expanding on everything I wanted to communicate, practically reading my mind in many cases." He laughed and added that Perez is "finding he enjoys drawing hundreds and hundreds of corpses."

Perez, for his part, has enjoyed the collaboration immensely as well. He said that Ellis has managed to put a neat spin on what could have been just another crossover slugfest. In addition, Perez said Ellis "was also very accommodating in tailoring this story to many of my own tastes and strengths. It's a happy merger, I think, and I hope Warren and I get work together again sometime." He said that the two are already in discussion on how to once again combine their considerable talents.

Just what will fans be treated to in this crossover? It seems that Loki and The Grandmasters are engaging in a little game, with possession of an Infinity Gem lying in the balance. Once the Infinity Gems are reunited, they combine to form a single female entity known as Nemesis, a sentient operating system for the seven Gems, which could be used by the Gems' originator to perform acts of creation. Nemesis, who, in Ellis' words "appears to be quite blisteringly insane, has decided that, in the absence of the creator, she will perform acts of creation herself. On the Ultraverse." Ellis added that the book starts in what is called "the Sketch Universe-an America two thousand miles wide and fast-forwarded in its evolution to the present day-Nemesis' first attempt at creation." The creations of Nemesis that Ellis refers to are twisted versions of Ultraforce and Avengers personnel. We'll see such sights as the Hulk, wasting away from the effects of radiation poisoning, Prototype wearing a new version of his armor that bears more than a passing resemblance to a Sentinel's. Also in the offering are versions of such characters as Reed Richards, as bald as Professor Xavier, Mantra hanging out with the Fantastic Four (and smoking a cigar, to boot!), and the return of Hank Pym as Giant-Man. The Sketch Universe will be a uniting plot thread in the crossover, and the lead in to all the fun, mirth, merriment and death that Malibu and Marvel have promised Black September will unfold to be.



While we know that Perez is famous for drawing the cosmic-scale multiple-character crossovers (DC's **Crisis on Infinite Earths** and Marvel's **Infinity Gauntlet** immediately spring to mind), he'll be the first to tell you that it's not a fun and games. When asked which characters he had difficulty drawing in this crossover, he stated, "as far as the Ultraforcers, I've always had a little trouble with Prototype because of those blasted shoulder fins." He says that "the serve no practical purpose and get in the way of the arm movement. It took a while to figure out the helmet as well. Siren's vehicle is also a pain in the butt, although the design is cool. I'm glad the got rid of Hardcase's shoulder harness for the same reasons I stated about Prototype's armor. My favorite Ultraforcers to draw are Topaz and Prime. Regarding the latter-day Avengers Perez adds that he's "not that crazy about Iron Man's current armor."

Following the crossover, Malibu has additional plans for some of Marvel's finest, including a continuing stint in the Ultraverse for the Black Knight. Hank Kanalz says that "Ralph (Macchio) and Mark (Gruenwald) have allowed us to keep the character for a few more months; Warren (Ellis, also the writer of the regular Ultraforce series) has some interesting plans in store for him," adding that Malibu will be returning Black Knight to Marvel, "in much different shape than we received him!" As for other Marvel/Malibu interactions, Kanalz is being coy, but says "a special Web-slinger will be meeting Prime; someone intimate with the Infinity Gems will be joining the cast of Rune (read: Warlock); an Ultraforce member will be loose in the Marvel Universe, along with one of our dark of night characters." He sums it up: "The best is yet to come!"

On the other hand, from his reaction, it seems as though working on the Avengers again has made the present time the best of times for George Perez. He says that while he may have some reservations about the acquisition of Malibu by Marvel, that he "must admit to taking selfish glee with the chance to draw the Avengers again, with the better coloring and paper (and hopefully improved pencilling) than when I last handled the group." Noticing that the crossover features some Avengers not in the current team's incarnation, Perez said he's "particularly happy that the story uses more of the well-established Avengers (Thor, Cap, Iron Man, Giant-Man, the Wasp, the Vision)." He concludes with more than a hint of nostalgia. "It's the 70's all over again."

With George Perez returning to the characters he got his start with, teaming up with a team he helped to launch, in the medium he helped to define, the universe-spanning mega-crossover, Avengers/Ultraforce promises to be like comics in the 70's, and then some. ■

IDLE THOUGHTS

James Robinson

So, the nice young men at **Overstreet's FAN** call me up and ask me to do a column. 1000 words, plenty of time to do it. Sure, why not.

My, how that time has slipped by. Now a 1000 words is a long day's journey into night and I'm pounding away at the computer keys, cursing God and drinking a cocktail of coffee and ten year old cough syrup to stay awake...yet mellow.

And of course I don't have a topic. They asked me to write about collectibles. **Starman**, the book I currently write, is crammed full of collectibles references, so of course I must know everything under the sun about them. Actually I don't. Yeah, I know a lot. Yeah, I go to many swap meets. Yeah, I know what's hot or expensive or sought after. The question is, do I want to write about it. After a week of writing **Starman,** do I want to spend the extra time writing yet more about this collectible of that warehouse find. Weellll, no not a whole lot. So instead I'm going to jot down idle musings on a monthly basis until a) I run out of idle musings, or b) time gets to be the premium it's already beginning to become.

So what will my first jotting be on? Funnily, it's a few thoughts I've had that do veer into collectibles, so here I am doing an immediate about-face on what I said a moment prior. However, the thoughts I have also concern a fellow professional who said a few things I read lately and want to comment on.

Grant Morrison, never a fellow to keep his opinions to himself, has recently, in the pages of the **Invisibles,** suggested that you should burn the comic after reading it. He says that it will never be as good upon rereading as the memory of that first time, so why not destroy the source and keep the wonderful memory pristine (or something to that effect). Now that's just the sort of saucy thing Grant would say. Provocative. Outrageous.

(What is why the debate still rages in Britain whether Grant is the reincarnation of Lord Byron or Max Miller*.)

Anyway, upon pondering the matter (though I confess not to the point where I was losing sleep), I find myself agreeing wholeheartedly in what Grant says. Indeed burn the comic you've just read. (The argument to burn a lot of comics unread shall be skipped over at this time.) Memory is the thing that makes things perfect and wonderful and pure.

That is nostalgia. In every sense. For every time you go back and look at something and find it just the delight that it originally was, there are twenty...forty...a hundred occasions when going back to look again, not alone disappoints, but destroys the memory that was. And I feel Grant is right about applying this to comic books. Yeah, go ahead and stand there waving your well-thumbed, spaghetti stained copy of **Dark Knight Returns,** and I'll then show you twenty...forty...a hundred examples in any one collection that appear sad and tired and half baked when looked at again.

Which brings me to the problem I have with a lot of collecting. It's the way we stock stuff away. A different matter would be a display of treasures that was looked at constantly, dusted and adored. A complete set of Chandler first editions that are read and reread. A wardrobe of 50's dresses that are worn

What bothers me is the way we collect and pack-rat away and never look at it again. At that point, the moment it goes into the cupboard to never see the light of day, it's as if the collectible never existed at all. If something is good enough to keep in the immediate circle of your life, if it means so little that it's hidden away, then...taking Grant's initial thought and running with it.. maybe you should just set fire to the thing and have done with it. That way, as Grant says, you at least have a memory, growing more sterling and halcyon with each new day.

I say this with comics in mind especially. There are guys reading this, I know, who have more comics than they could possibly reread in a lifetime. So why have them? To have them? Unload them guys. Feel the weight rise from your shoulders with a comic box of crap that walks out of your life.

Me, I collect 50's furniture, which I use. I collect the work of one comic artist only, whose work I constantly refer to. And I just went through my enormous View-Master collection and gutted back to the couple of boxes full that I really care about and will look at over and over. And I have a Karmann Ghia, which I guess is a collectible, but which I drive. It's all stuff I use. It's old. It's cool. It's a collection. But it's all used too.

As I grow old, I become more impatient with the hoarding of boxes full of the forgotten. I'm beginning to feel there is nothing more beautiful than an empty cupboard.

God I'd love to end it with the above paragraph. Terse and finite. Just how I feel at the moment. But we can't have that can we. So instead I'll close with a promise that next month I'll try to be less strident. Maybe do a column on cool old movies, or why the vodka gimlet is superior to the normal variety. Something easy writing and easier reading. A little less confrontational.

No. Now I'm getting to mellow. Where's the damn coffee? ■

*Yes, I'm sure everyone reading this, Max Miller was a comedian of music hall (British for Vaudeville) as well as English films of the 30's and 40's. He was billed as "The Cheeky Chappie" and he had the reputation for having the curtain pulled on him by the management, due to his outrageous and the extremely blue nature of his material.

*Or a dirty joke about walking on a cliff edge with a nude girl approaching him, that still makes me chuckle

JEFF SMITH CHANGES HIS IMAGE

by
Alex Amado

JSince 1991, Jeff Smith has been telling his witty and engaging fairy tale about the Bone cousins under his Cartoon Books imprint, a company he started for that very purpose. In the last four years, **Bone** has skyrocketed to become a classic self-publishing success story. But that is all about to change. Sort of

In May, Smith announced that Cartoon Books will become "The newest addition to the Image Comics publishing family." He stated that the only change his fans will see is the appearance of the Image "i" on the cover of **Bone** from issues 21 on, as reported in **Overstreet's FAN** #1.

Why would Smith, the founder of one of the most successful self-publishing ventures in the comics business, tie himself to a publishing house? He claims that, in a way, he really hasn't. "The whole industry is being carved up by the big players, and it seems to me that the self-publishers are being written out of the picture." According to Smith, Image is "not really a publisher.

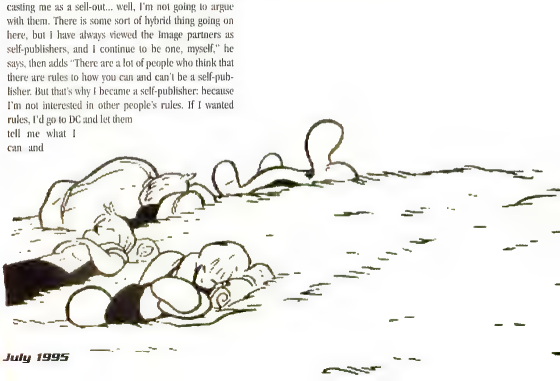
"When I first announced this deal, I had a couple of publishers express dismay that I didn't go with them. I told them, the reason I went with Image and not some other company is that I wasn't looking for a publisher. Image is much more like a coalition. I mean, I'm grateful to the Image guys for voting me in and wanting to do this with me, but in the end, the publishing chores that they take on will be as little or as much and I want to give them." Smith approached Image with the proposition that **Bone** become part of their line. On the surface of it, it seems that he is leaving behind his roots in self publishing, but he claims it's not so. "Certainly I'm aware that there are people who might not consider me a self publisher after this move, but anyone who's that hell-bent on casting me as a sell-out... well, I'm not going to argue with them. There is some sort of hybrid thing going on here, but I have always viewed the Image partners as self-publishers, and I continue to be one, myself," he says, then adds "There are a lot of people who think that there are rules to how you can and can't be a self-publisher. But that's why I became a self-publisher: because I'm not interested in other people's rules. If I wanted rules, I'd go to DC and let them tell me what I can and can't do."

Smith didn't intend for there to be a message to other self-publishers in his teaming up with Image, it was just a good business decision made in difficult times

The changes in the industry don't spell the end of self-publishing, at least in Smith's mind. "I still believe in self-publishing, and I believe that it will continue, because as long as there are people who want to self-publish, nothing will stop them. I know a lot of self-publishers who are really good—really talented—and I'm not worried about them. The reason they are where they are is because they're talented and they have their wits about them. They're going to be able to take care of themselves, no matter what happens."

Smith and Cartoon Books will retain complete editorial control over **Bone**. The story and style of the book will not change. However, there are a few small changes in the works, including a final printing of each of the earlier issues of **Bone** (under the Image imprint). "The reason I kept the back issues in print was just to broaden the base of my readers. If I'd kept the first issue at the first printing, which was 5,000 copies, then only 3000 people would have ever bought number two.

"**Bone** number one is at nine printings now. I was going to do one final printing, so that there were ten in all, and then have it go out of print. Then this Image deal came along, and it made sense. People who really want to collect the book will be able to get the entire run under the Image logo, and with new covers." New issues of **Bone** will continue to be released every other month, and the reprinted books with new covers and the Image "i" will appear every month through June of 1997. ■



WHAT DOES BONEVILLE LOOK LIKE?

By
Mike Bordowitz

For more info on Jeff Smith and Bone please read Mike Borodowitz' interview. Mike is the son of regular FAN contributor Hank Borodowitz. Mike is eight years old.

Jeff: What do you picture it looking like?

Mike: A little like New York City, but a little bit different.

Jeff: That's exactly right. It's a little bit like New York City, but a little bit different. That's very close. You know what's mostly different about it? There's no Bone.

Mike: I really like the comic. How did you come up with the idea of Bone?

Jeff: I'll tell you what, I made him up when I was real little. How old are you?

Mike: Almost eight.

Jeff: I was about eight when I made up the characters of **Bone**. I used to draw my own little stories. They weren't the best stories in the world, but I liked them. Do you draw stories? Do you draw at all?

Mike: Once I made a little comic.

Jeff: That's exactly it. I used to draw little comics. Did you have fun doing it?

Mike: Yeah.

Jeff: Was it in color? Did you color it?

Mike: Yeah.

Jeff: You did color it afterwards? That's great. You see, that's what I did, too. Exactly that, only I drew these stories about these three Bone guys, Fone Bone, Phoney Bone and Smiley Bone. They were always falling off cliffs. And there was Professor Bone. Professor Bone would invent a secret formula and bad guys would try to steal it and the Bones would have to try and get it back. They used to fall of cliffs a lot.

Mike: Do you do any more comics than **Bone**?

Jeff: Nope, that's the only one I do. I have some ideas for some other comics.

Mike: Like what?

Jeff: I think when I was in seventh grade, I made up a super hero, so I could do that, I suppose.

Mike: What was the super hero called?

Jeff: His name was The Adrenal Man. Do you know what your adrenal glands are? They're like if you get really scared, or if like a tiger is going to eat you, your adrenal glands pump your body full of little hormones and chemicals that give you the power to run away real fast, or to fight.

Mike: When is the last issue going to come?

Jeff: The last one will happen, probably around the year 2001. That sounds like a long time, doesn't it?

Mike: Not really.

Jeff: When I think of the year 2001, I think we're all going to be flying around in little Jetson cars.

Mike: Why did Gran'ma Ben keep it a secret that Thorn was a princess?

Jeff: That's because - well, some of the reason I can't even tell you, because it's still a mystery.

Mike: You don't even know?

Jeff: Oh, I know. But I don't want to tell yet. I want that to be a surprise.

Mike: I don't want to know, either. I want that to be a secret also.

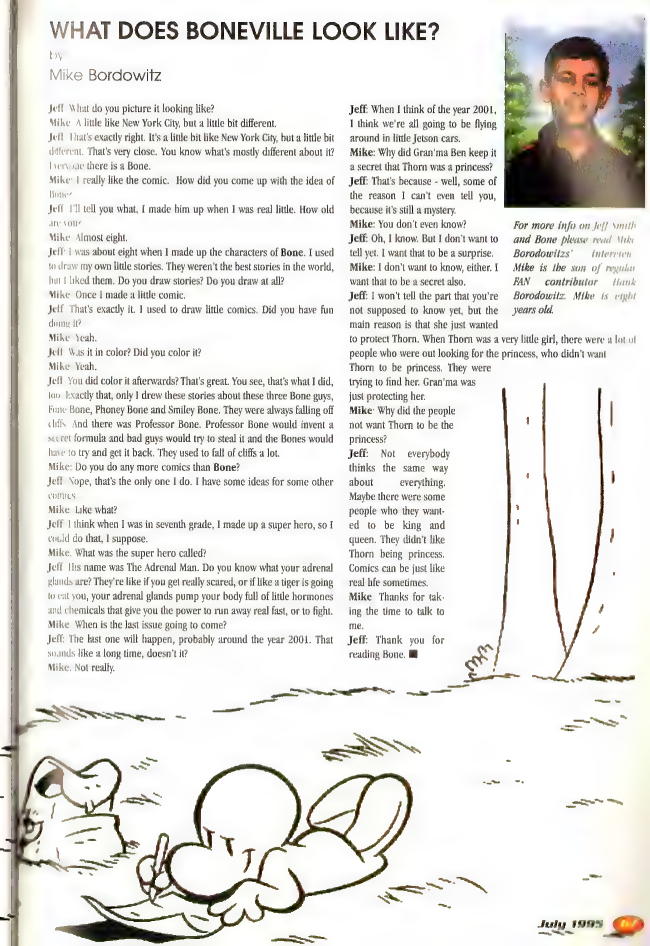
Jeff: I won't tell the part that you're not supposed to know yet, but the main reason is that she just wanted to protect Thorn. When Thorn was a very little girl, there were a lot of people who were out looking for the princess, who didn't want Thorn to be princess. They were trying to find her. Gran'ma was just protecting her.

Mike: Why did the people not want Thorn to be the princess?

Jeff: Not everybody thinks the same way about everything. Maybe there were some people who they wanted to be king and queen. They didn't like Thorn being princess. Comics can be just like real life sometimes.

Mike: Thanks for taking the time to talk to me.

Jeff: Thank you for reading Bone. ■



INDY PRESS PROFILE

Sirius Entertainment
2 Tamarack Road
Andover, NJ 07821

Founded: January, 1994 by Robb Horan and Larry Salamone.

Titles: Angry Christ Comix, Animal Mystic, Dawn, Fang, Poison Elves, Safety-Belt Man, Enchantments, Akiki And Vaelber Saga.

Creators: Mark Crilley, Dark One, Drew Hayes, Robb Horan, Joseph Michael Linsner, Jozef Szekeres, Kevin J. Taylor, Robert Chang & Nobutero Yuuki.

All of you who have never gotten a proper answer to the question, "What is Sirius?" should know that you are in good company. This is a question that has plagued mankind since the ancients first looked upon the stars and decided that man was not alone in the universe. Sirius is an invisible white dwarf star located within the constellation Ursa Major, in a part of the Epsilon Bootes galaxy. Those in the know often refer to it simply as "The Dogstar." Occultists, mystics, conspiracy theorists, UFO chasers and their ilk, throughout the centuries, have pointed to this infamous section of space and dubbed it as the originating point of supposed transmissions from extra-terrestrial life-forms. Some have considered the messages benevolent, while others have seen them as intrinsically evil. So goes the legend...

Sirius also happens to be the name of a trade-paperback new publishing company that is creating its niche in the ludicrous space on the edges of the comic industry where genre classifications are meaningless and "comic art" is an open dialogue with "comic business." Says co-founder and publisher Robb Horan, "There is not a single book coming from Sirius that is not the absolute passion of the creator." Evidence for this challenging sentiment can be found in the impressive roster of influential writer-artists Sirius has attracted in such a short period of time; like Joseph M. Linsner, Drew Hayes, Dark One and Kevin J. Taylor.

THE SIRIUS FOUNDING FATHERS

"Sirius is a lot like Image, in that the patients are running the asylum. Joe, Dark One, Kevin and I sort of pulled this together from our past experience. I don't draw, so, by default I got the sucker job as publisher," remarks Horan. "The big difference between us and Image is that when Sirius formed we were self-expressive pariahs in the industry instead of corporate spon-sored pop-stars. We're working on that, though. It is a common goal."

The diversity of titles found at Sirius leads one to the conclusion that they may be more like a young Dark Horse, putting new spins on classic themes and helping to bring comics, as an art form, into the next century. For instance, Linsner's **Dawn** is a so-called "bad girl" that combines a fierce literary slant and an astoundingly rich rendering style to create a comic that you won't have to feel ashamed to admire. And in **Poison Elves**, Drew Hayes essentially redefines a whole genre from the bottom up by making his main elf, Tusiphur, a street-wise assassin, thus forever shattering the sagely image of the cute and honorable creatures.

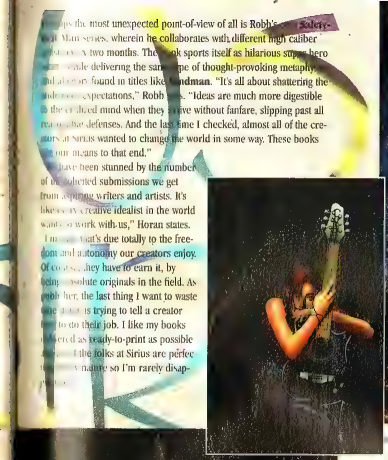
SHATTERING EXPECTATIONS

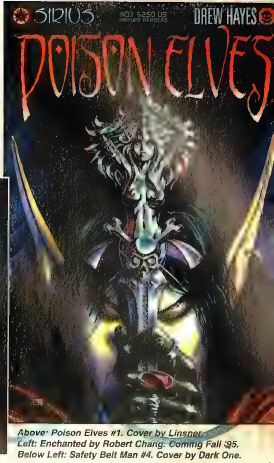
Other Sirius titles demonstrate this knack for bucking trends and breaking new creative ground. **Animal Mystic** is an adrenaline pumped rush through the vivid imagination of a being known only as Dare. One-part his righteous and beauteous nemesis, Jatarri. She is rumored to be a Universal Messiah, but can't seem to commit herself between fire-fights, lustful nights and spig-modite bites. Is there a message here somewhere? And certainly Kevin J. Taylor's delicately painted **Fang** series compels one to a new view of the over-romanticized vampire schtick by rocketing the story into an elegant future, filled with religious zealotry and senseless violence

Dawn #2. Cover art by Joseph Michael Linsner.

...perhaps the most unexpected point-of-view of all is Robb's [illegible] Man series, wherein he collaborates with different high caliber [illegible] two months. The book sports itself as hilarious super-hero ... while delivering the same type of thought-provoking metaphy... found in titles like **Sandman**. "It's all about shattering the ... expectations," Robb says. "Ideas are much more digestible ... the civilized mind when they arrive without fanfare, slipping past all ... defenses. And the last time I checked, almost all of the creators at Sirius wanted to change the world in some way. These books ... our means to that end."

...been stunned by the number of unsolicited submissions we get from aspiring writers and artists. It's like every creative idealist in the world wants to work with us," Horan states. I must say that's due totally to the freedom and autonomy our creators enjoy. Of course, they have to earn it, by being absolute originals in the field. As Robb puts it, the last thing I want to waste time on is trying to tell a creator how to do their job. I like my books ... as much as possible ... all the folks at Sirius are perfec... nature so I'm rarely disap...





Above: Poison Elves #1. Cover by Linsner.
Left: Enchanted by Robert Chang. Coming Fall '95.
Below Left: Safety Belt Man #4. Cover by Dark One.

LINSNER & BEYOND

Perhaps it is that perfectionist nature in Sirius artists that has taken **Dawn** creator Joe Linsner the better part of a year to follow up his highly-acclaimed (and often puzzling) Drama one-shot with much the ballyhooed **Dawn** mini series. "It's written, pencilled, inked, colored, lettered, edited and art-directed all by me," Linsner says succinctly. "Yes, I'm doing every aspect of the **Dawn** series myself and that takes up about every waking moment I have for 1995 and most of 1996." No convention appearances? Nothing to speak of, but maybe I'll surprise myself somewhere along the way."

Sounds like being Sirius creator must be...well...you know. **Poison Elves** creator Drew Hayes puts it this way, "No matter what happens to me, no matter what this industry throws at me, the next issue will come out, and the issue after that and the issue after that." Drew had successfully published 20 issues of **Poison Elves** himself before choosing to loosen the load of being artist and businessman by joining the Sirius ranks. "I still own all the rights. They're mine! Mine! Mine!" he reminds us.

In fact, all of the titles at Sirius are owned by the respective creators, a situation that may help explain why they always seem to get the best out of every creator. Sirius's publication of both **Animal Mystic** by Paul Chadwick and **Fang** by Kevin J. Taylor have proven to be extraordinary unique and exciting comic visions by creators whose work had previously escaped the notice of wider audiences. At Sirius, their hard work has been rewarded with growing audiences and wider critical recognition. Robb comments, "My partner Larry and I publish only those books that we, personally find compelling and exciting. We're really just a couple of fans with our noses in the ads and our hands on the buttons." ■

HERESY

KINGDOM COME

Heresy: Kingdom Come™ is a fascinating game of fallen angels, cyberpunk demons and awakened dreamwalkers. Set amidst the Ruin of a Forsaken Earth... somewhere in our own dark and distant future, players struggle for global, spiritual and virtual domination in a race for re-ascension.

(800) 275-4323

LAST UNICORN GAMES

Summer 1995

YEESH, IT'S FUNNY, BUT AT THE RIPE OLD AGE AT 11, IT SEEMS LIKE AN ETERNITY SINCE I WAS A BONAFIDE "KID."
MAKIN' THE CHANGE FROM THOMAS JOHN MCCALL--POSTER CHILD FOR THE NATIONAL SOCIETY OF NO-LIFE NERDS--TO THE GRANITE-SKINNED IDOL OF MILLIONS I AM NOW HAD A LOT TO DO WITH IT, SURE...
BUT EVEN SO, THERE'S TIMES WHEN IT SEEMS I'VE GROWN UP IN A FLASH AND JUST WATCHED MY YOUTH HELPLESSLY UNWIND.
AND JUST IN CASE YOU'RE WONDERIN'--NOW IS ONE OF THOSE TIMES.
Y SEE, BEFORE I BECAME BADROCK AND THREW MY LOT IN WITH YOUNGBLOOD, I THOUGHT BEIN' A "SUPER HERO" WAS ABOUT THE MOST FUN ANYONE COULD EVER HOPE TO HAVE--
AND DON'T GET ME WRONG, IT CAN BE--
BUT NOT TODAY.
NOPE, TODAY I'M IN WAY OVER MY HEAD, AND WHERE I WOULD HAVE RELISHED THIS KIND OF STUFF A FEW YEARS AGO...
RIGHT NOW, I JUST WISH I COULD GET OUT OF HERE!

TROUBLE IS, THOUGH, WHOEVER CAME UP WITH THAT SAYING ABOUT THINGS BEIN' EASIER SAID THAN DONE...
PRETTY MUCH KNEW EXACTLY WHAT HE WAS TALKIN' ABOUT.
MUCH TO MY CHAGRIN, TOO, I SHOULD ADD
ALL UNITS PREPARE TO ENGAGE TARGET DESIGNATE BADROCK
DISTANCE TO TARGET?
17 DECIMEL
SHEEESH!
ANYONE WANNA TELL ME HOW I'M SUPPOSED TO OUT RUN SOME-THING THAT CAN DO IN TWO STEPS WHAT IT TAKES ME TO DO IN TWELVE?!!

TO BE CONTINUED!

LAYOUTS - BREAKDOWNS
ROB LIEFELD

SCRIPT - LETTERING
ERIC STEPHENSON

FINISHED PENCILS
SHELBY ROBERTSON

INKS
DANNY MIKI

COLOR
EXTREME COLOR

BADROCK CREATED BY
ROB LIEFELD

Hey! You Talkin' to Me.

By Beefo LaRue

Keith Giffen is widely known for his work on such titles as **Lobo**, **Justice League**, *and currently* **Magnus**. *He has created such characters as Trencher and Ambush Bug. His most recent creation is* **PunX**, *a four issue mini series from Acclaim's Valiant imprint.* **FAN***'s Benn Rey spoke to Keith and Acclaim Editor Jesse Berdinka about the upcoming mini series.*

FAN: How did the PunX series come about?

Keith Giffen: A piece of paper that I scrolled the word **PunX** on in Steve Massarsky's [President/Publisher of Acclaim Comics] office. We were sitting there and talking about my coming on as a writer in the **Magnus** book and I said, "If you have any plans for **Harbinger** I've got a real weird idea, but you might need a title change."

Bob Layton [Editor-in-Chief] turned to me and said, "Lets hear it." I said, "No, it's better if you see it," and I wrote the word **PunX** on a piece of paper and I handed it to Layton who looked across to Steve Massarsky and said "Ohhh! This we got to do." So **PunX** was kind of approved on just four letters scribbled on a Post-It pad.

FAN: How do they fit in with the rest of the Valiant Universe? Is it going to be difficult to bring these characters in line?

Jesse Berdinka: Keith and I have talked a great deal about this. It's a little off-shoot of the Valiant universe that's almost its own little universe. One of the things that Keith said he would like to do is that when Valiant characters come over to Acclamation, where the story takes place, they're almost to the point where they are drawn differently so that they stand out. A character, like Solar, would be against a normal background in his own book and you put it against the **PunX** [background] and he really pops out. Would you agree Keith?

Keith: Yes. The whole idea behind creating Acclamation, Oregon and sticking it on an island was so that we could play the kind of games we want to with the **PunX** book without changing the laws of physics in the rest of Valiant universe. If a character from the Valiant universe comes into Acclamation, they're plunked down into this reality. They are the square peg in the round hole. By the same token, when one of the **PunX** leaves Acclamation and interacts in the regular Valiant universe, they leave that kind of strange environment behind. It's just a way of creating a little pocket of weirdness there so that I'm not constantly running up against the other Valiant creators who are trying to tell different kinds of stories. I think what we were trying to get across is the character of Solar, if he goes into Acclamation, will remain consistent. I won't elongate him. I won't do anything bizarre. He will be recognizable as Valiant universe's Solar. Whereas if Cram, one of the **PunX**, interacts with Bloodshot, it's just Cram. When he is interacting with Bloodshot he can't scale his head open on the tail of the

...ation. because that does not happen ...e Valiant universe, but Bloodshot just ...alks into a word balloon and bang his ...ead. It's in Acclamation.

Jesse: I like the way that Keith starts by showing us right from the get-go that Acclamation is more different than just about any other place in the Valiant universe. He spends about the first five pages just showing you why this place is totally different from any other place.

Keith: There are so many clichés about places: bi ...lley lines or strange radiation or UFO crashes or whatever, that have been used repeatedly, not only in comics, but in genre fiction, etc. So I just took all of them and bundled them together and said they all happened in this island. The laws of physics as we know them have gotten bent a little bit. I try to lay out a case for what's going on without actually saying definitely this is going on. I let the readers try to figure it out.

FAN: The name of the island, Acclamation, seems to be a very interesting choice. How did you come up with this name?

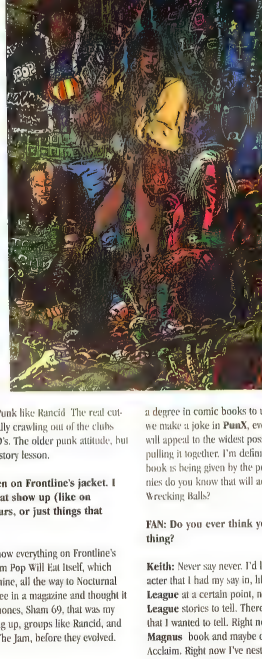
Keith: The company is Acclaim and I was sucking up to them[laughing]. I was really working the name off Acclaim. I also had this vision of a scene wherein a guy grows wings for no apparent reason and flies away and the people on the street don't even bat an eye. When people ask what happened to him, they say, "He grew wings by Acclamation." A little play on words. I like the way that it sounds, the way it rolls off the tongue.

FAN: The members of PunX seem to have an attitude. Where does this attitude come from?

Keith: If you look at them as teenagers or in their early 20's, they are kind of Generation X, the generation we didn't care enough about to give a name. I still recall hearing on one of these talk shows one of the kids burst out "You don't get it do you? Of course we're angry. We are the generation where the buck finally stops."

FAN: Are you using this as a commentary on the Generation X (the people, not the comic) or just something to appeal to them?

Keith: I've always figured that the 20-something Generation X are kind of the heroes. They are the protagonists. Guys like me, the Baby Boomers, are pretty much the villains of the piece. I often wonder if the book is said to have attitude, yeah it comes from the characters, but I'd also like to think it comes from the book itself. The **PunX** book is like "Hey, don't buy it if you can't take a joke." We are in it to have fun and there is a lot of people out there that will start screaming, "Oh no! There is humor in a comic book and you can't do this, and how can they do this, it's part of the Valiant universe." Hey, tough!



FAN: Would you say you are trying to put the "comic" back in comic books?

Keith: We are definitely trying to put the "comic" back in comic books. It's kind of a comic book with an attack mentality. I guess would be the best way to put it.

FAN: What types of PunX are they? Are they straight edge, old school?

Keith: Actually contemporary punk. Not punk like Green Day, punk light. Punk like Rancid. The real cutting edge stuff that seems to be gradually crawling out of the clubs again and back on to the radio and CD's. The older punk attitude, but I don't want the book to turn into a history lesson.

FAN: I noticed the Dictators written on Frontline's jacket. I love them. Are the band names that show up (like on Frontline's jacket) favorites of yours, or just things that popped into your head?

Keith: A combination of both. Right now everything on Frontline's jacket is a group that is out there. From Pop Will Eat Itself, which happens to be a personal favorite of mine, all the way to Nocturnal Emissions, which I just happened to see in a magazine and thought it sounded neat. The Dictators, The Ramones, Sham 69, that was my music. The current crop that is coming up, groups like Rancid, and stuff that Pop Will Eat Itself is doing. The Jam, before they evolved. The oddball stuff.

FAN: What plans do you have for PunX in the future? Is there another series planned, maybe a monthly series?

Keith: The frequency of the books is ideally like 1,2,3 & 4 and then stand alone issue. Remember the original concept behind **Lobo** and DC, back to back mini series? It may have well been a monthly book. That's the way I'm looking at **PunX** now, back to back mini series with an occasional one shot thrown in there just to confuse people. This way every four months we get a number one.

FAN: Do you regret your years working for DC?

Keith: Up to a point. I stayed at DC for eleven years and they were very good years. In the end it started to get kind of mucky. I think the final straw is when they told me that **Lobo** is not a parody book and I realized that I can't do this kind of stuff straight. I didn't want to turn it into slapstick. After a while it became a lot of second guessing and just a lot of messing around with the books, too many fingers. On the **PunX** book, I work with Jesse. I'll talk to the inker and all that, but pretty much Jesse is the port of last call.

FAN: Will it have a lot of the same sort of energy and humor that your Lobo work had?

Keith: Maybe the hard edge. **Lobo** was kind of attack humor. So it's got a little bit of that, but none of the characters run around with big gun serial killers with hearts of gold kind of thing. If you trace **PunX** back, it got a lot more in common with stuff like **Ambush Bug**, then it does with characters like Lobo or Trencher. Not as jokey. You don't have to have a degree in comic books to understand what is going on in **PunX**. we make a joke in **PunX**, everyone can get it. I'm hoping that **PunX** will appeal to the widest possible audience. I'm having a lot of fun pulling it together. I'm definitely enjoying the creative latitude that the book is being given by the people up at Acclaim. How many companies do you know that will actually let you use a character called Wrecking Balls?

FAN: Do you ever think you'll return to DC or Lobo for any thing?

Keith: Never say never. I'd like to say never with **Lobo**, that's a character that I had my say in, like the **Justice League**. I left the **Justice League** at a certain point, not because there were no more **Justice League** stories to tell. There were no more **Justice League** stories that I wanted to tell. Right now I just plan on focusing on **PunX**, the **Magnus** book and maybe dropping a few other little bomb shells at Acclaim. Right now I've nested at Acclaim and much like the cuckoo I'm going to soil that nest eventually. ■

PunX Contest

PunX, the four-issue mini series from creator Keith Giffen and Acclaim Comics debuts in July — and five insanely lucky winners are gonna have an original inked page by Keith himself to hang on their walls! And to boot, you'll get a copy of two of the coolest video games in the world: NFL Quarterback Club'95 and Stargate.

Win original PunX art and some slammin' video games from Acclaim

Grand Prize (2)

An original, inked page of art from PunX drawn by Keith Giffen, a copy of NFL Quarterback Club and Stargate for Sega Genesis™ or Super NES® and an autographed copy of PunX #1!!!

First Prize (2)

A copy of NFL Quarterback Club and Stargate for Sega Genesis™ or Super NES® and an autographed copy of PunX #1!

Second Prize (6)

An autographed copy of PunX #1!

Mail it to:
Gemstone Publishing, Inc.,
PunX Contest
1966 Greenspring Drive,
Suite 405
Timonium, MD 21093.

NAME_____
ADDRESS_____
_____
CITY_____STATE____
ZIP_____
AGE_____
PHONE_____

...ecessary. Print your name, address, and telephone number on the entry coupon or a 3 x 5 card and **mail it to: Gemstone Publishing, Inc., PUNX Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093.** All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by September 1, 1995, which is the closing date of the contest.** Winners will be selected by a random drawing to be held no later than September 15, 1995. Winners will be notified by mail on or about September 30, 1995. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. Limit one entry per person. Contest is open to everyone except employees and their immediate families, or agents of Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Approximate retail value of each piece of original PunX art is $500. Estimated retail value of each signed comic book is approximately $10. Suggested retail price for each video game is approximately $70. Winners are not guaranteed of receiving preferred video game format. All local, state, and Federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner and are non-transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winner agrees to allow his name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. for promotional purposes. This contest is void where prohibited, regulated, or restricted by law in a manner inconsistent with its purpose and intent. Names of winners of all prizes offered, send a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above. PUNX and © and © Acclaim Entertainment Inc. The Acclaim logo is a registered trademark of Acclaim Entertainment, Inc. The NFL Quarterback Club is a trademark of the National Football League and a trademark of Sega Enterprises, Ltd. Super

RUNX™
COMICS WITH BALLS!
POP
HORMONE
GIFFEN...IN JULY FROM ACCLAIM COMICS!

by Vampirella

VAMPIRELLA®

Many fans at **Overstreet's FAN** have asked me to tell you a little bit about myself as a real-life super-hero. I'm honored to be asked to do the first column of this kind.

The most "typical" aspect of my life as Vampirella is that no day is ever the same. Fun and interesting things are always happening! Within the pages of my monthly comic, **Vengeance of Vampirella**, I'm busy fighting evil, but I also love to venture out to meet my fans, I'm less fierce. Still, every day is an adventure, whether I'm at a comic book convention or making a retail store appearance. A usual day of work for me runs from 11 AM to 5 PM, with breaks. Staying fit is important to a super hero; so I usually take an hour or so to work out at the gym before my public appearances. When I'm at a Harris booth, I have an opportunity to meet my fans, and I'm always pleased to find out how devoted they are. Frequently, though we've never met in person, my fans act like they've known me for years. They bring issues of **Vengeance of Vampirella** for me to sign, and show me their Vampirella drawings, dolls and even tattoos! When my readers aren't at the booth, I have a chance to sit and talk with Melody Crawford Chatton, Editorial Director at Harris Comics, Torfi Sniegoski, who writes **Vengeance of Vampirella**, and Caesar, who is one of the talented artists who draws Vampirella for comics and trading cards. When the day is over, we like to go out to dinner together.

Although we're not halfway through the year, I've already traveled to a number of different locations. My first appearance as Vampirella was in New York City in February at the Comic Book Extravaganza. It was a small one-day show that benefited the New York Blood Center. I was happy to support a good cause, and I can't imagine a better person-[illegible] for blood donations than Vampirella! The day offered as many challenges as a trio of super villains -- I arrived at the show to find a camera crew from syndicated television show *Inside Edition* ready to film my entrance, but I was having trouble getting on top of my costume to fit right. How embarrassing! I was only saved by one of Vampirella's top artists, Buzz. No, he didn't draw me a new costume -- he got a sewing kit from his hotel stuff and made some quick alterations! What a guy! Buzz was as talented with a needle and thread as with pencil and pen. Once the suit stayed on, the camera rolled, and we got over seventy-five donations to increase the New York Blood Center's lagging supplies.

At the end of February, I attended the Great Eastern show in New York, and found out what it was like to be at one of the largest comic book shows in the country. The Harris booth was right at the front of the huge convention hall, and there was always a long line of people to meet me. After the first day I came up with an idea -- I brought an instant camera to provide Vampirella fans with a personal souvenir of their visit. I posed for hundreds of photos! Another surprise came when my [illegible] mom and dad arrived at the show. They were so proud -- after all, I'm their only one Vampirella.

In March, the Harris crew attended the Motor City Comic Con in Novi, Michigan. Our hotel was some distance from the convention center, and there was no room service! It was late when I arrived and I was hungry. I rummaged in the robo-bar and found the oldest snack: dried fish! I think I'd rather drink blood! The next day at the convention, I met Vampirella cover artist Adam Hughes, who commented on my strong handshake. I also met Spawn, who was there with his cool set of wheels!

The next month I traveled to Oakland, California to attend the WonderCon. What a fun trip that was! I met lots of people and bought some neat toys. One young girl, Jackie Smith, visited with us, and helped out nearly the entire day. It's always nice to meet my female fans, and I love kids, too. The staff of **Overstreet's FAN** -- Mike, Todd, Joseph and Brady -were in the booth next to Harris, and we had a great time. One sunny afternoon, artist Kirk Van Wormer (who drew the **Vampirella/Shadowhawk** team-up, and who currently draws **The Rook**) and I run out and took some casual photographs on the street outside the convention center. We attracted some stares -- I guess the residents of Oakland have never seen a vampire who can go out in the daytime!

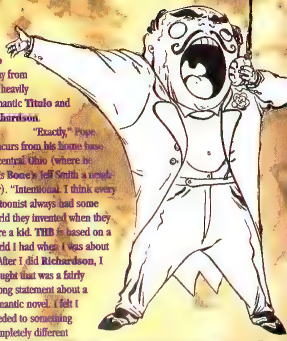
So, as I said, every day is a new adventure. I can't wait to get back to Chicago for the convention there, and I'm eagerly anticipating the San Diego Comic Expo and Convention -- I hear it's the biggest show of the year. (Besides, who could resist a week in Southern California?) Thanks to all the friends and fans who help to make my travels fun. If I haven't met you in person yet, why don't you stop by and see me at the San Diego Comic Con. I'll be there with the whole Harris crew from July 24th to the 30th. If you can't see me there, drop me a letter care of **Overstreet's FAN.**

Photo by Brady Smith

VAMPIRELLA is a trademark of Harris Publications, Inc.
©1995 Pasadin Comics, Inc. (USA) and ©1995 Vampirella Comics, Inc.

The Ballad of Paul Pope

A friend of mine described Paul Pope as "a pomo mofo." For those who aren't familiar with those nearly archaic bits of New York slang (heck, they're almost five years old), "pomo" is shorthand for post-modern and all the art school baggage that term now carries with it. "Mofo" stands for something that can't be printed in **FAN**. On the other hand, it fits in well with everything the creator of **THB**, **Sin Titulo** and **The Ballad of Dr. Richardson** (all available on his own Horse Press) is about. **THB** is a major breakthrough for Pope.



THB is set on Mars. It's not a Mars most comic fans would be familiar with. You might recognize elements of Ray Bradbury's **Martian Chronicles**. You might also detect some **Alice In Wonderland** and **Aladdin** in the ongoing series. It's also a major step away from the heavily romantic **Titulo** and **Richardson**.

"Exactly," Pope concurs from his home base of central Ohio (where he calls Bone's Jeff Smith a neighbor). "Intentional. I think every cartoonist always had some world they invented when they were a kid. **THB** is based on a world I had when I was about 7. After I did **Richardson**, I thought that was a fairly strong statement about a romantic novel. I felt I needed to something completely different next. I didn't want to get pegged as the guy who does romantic stuff."

"I already had worked up a script in November '93," Pope recalls. "It was about 50 pages. Then when I got started on it, it ended up very different from what I thought it was going to be. It started with a lot more story. One thing I decided I didn't want to do was put in all this Ray Bradbury-esque story about how the Martians were dying out. It's interesting, but it's only an allegory for today and it comes through anyway. I decided instead to just come out with a fantasy which is a veiled allegory about today. A lot of the stuff in **THB** came together when I was 18. I was going to college and just getting over the stigma that those schools put on comic book artists. I was reading comics and just loving it. It was reading a lot of Jack Kirby's material and reading Voltaire at the same time. Somehow at school they ended up coming together. When I was a kid I was totally in love with the **Arabian Nights**. Lewis Carroll had an influence on me. So did Umberto Eco with his **Name of the Rose**. I only thought of putting it all on Mars as an easy contrivance to put it all together."

THB revolves around a young girl named H.R. Her father's an industrialist who is bucking the planetary government. Among his company's creations is a rubber robot, the **THB** in the title. When dry, **THB** is about the size and shape of a marble. Drop **THB** into water, and the effect is nothing less than Aladdin's rubbing his magic lamp. The PTB's want **THB** in the worse way. They won't think anything of kidnapping H.R. in order to get it. While pop's away inspecting one of his bases, the government tries to do just that. H.R. escapes with the aid of **THB** and her other robot, Augustus. From there she goes into hiding with the native inhabitants of Mars, a dying

race of artists, mystics and pacifists."

Any resemblance to real life is purely intentional. Pope just has the grace to hide it well so it doesn't interfere with the story. "I think that the really great work is the work where the reader has to think a lot of it up in his mind," he says. "**THB** comes a lot closer to the super-hero tradition than my past stuff. I'm not trying to make any commentary to say The Hulk. Still, there are parts of **THB** that pay homage to the Silver Age super hero. I wanted to make him a really enigmatic character. I felt that the best way for him to give off a sense of power was to talk about restraint of power. As you go through **THB**, you realize that he only uses what power he has to. It's more effective to not have him show up too much and only have his real power hinted at. When he does make an appearance, it's pretty obvious that he could be a very excessive, violent type, but he doesn't really use it that much."

The end result is steadily increasing sales for **THB**. There was only 5,000 of the first issue printed. Now Pope admits he has to order 13,000 to fill his pre-sells of **THB** #5. The success is having its effect, as this pomo mofo is rapidly becoming one of the most in-demand comic artists in the trade. Pope is tendering a lot of offers from a number of publishers, both American and Japanese. One thing that is confirmed is a deal with Dark Horse, which will be serializing a 12-part story of his in **Dark Horse Presents**. "It's called The One Trick Rip-Off,'" says Pope. "It's similar to **Richardson** in that it is an 18-hour story. It will run in **DHP** from #101 to #112. Then it's being collected as a graphic novel. We've got everything on it pretty much signed off, right down to the European rights. It will be about eight pages an issue. Then it will come out with extra material as a about-150 page book."

This June, Pope will also be publishing his own magazine through Horse, called **Buzz Buzz**. "It will be an oversized [comic]," he says. "It will be 10 x 12, 64 pages, slick. The price is going to be $4.50 or $5.50. I like the way Mazzucchelli does **Rubber Blanket**, so Buzz Buzz will have a 38 page story by me called "St. John" about going to Catholic School, at least nominally. It's really about individualism. I also got a five-page by Jay Stevens, who is a good foil for my style. I'll also have a 3-way interview with myself, Steve Bissette and Jeff Smith and finally a piece about Xiao Min, whose photography is amazing. It will have full color cover, with layout by me."

Pope has also been learning some valuable lessons about publishing. He admits that he's been getting advice from Smith as well as one of his all time idols, Moebius. I learned my lesson about back stock," he notes. "In the past, I used to wipe out my budget by selling my comics real cheap just to get rid of them. Now I've learned it's like stored capital. It hit me when I ran out of **THB** #1's. That's when I said to myself, 'wait a minute, these are now getting scarce.'"

"I looked at my schedule and I'm going to have to cut **THB** at #6. I'm going to be too busy to be able to do a regular comic like that for a while. The free lance material that's being offered to me right now is very frustrating and causing me lots of insomnia. I've learned that you have to know your schedule about three months in advance."

"It's funny," Pope reflects. "I think editors and other comic pros understand what I'm doing. I'm also pretty conscious of the fact it's probably going to take another year or so for the rest of the comic world to catch up. Let's put it another way, I think it's going to take another year before I can produce the work and then see it automatically exist. I'm hoping that with **Buzz Buzz** it will help people understand more about what I'm about. I mean on a certain level I'm satisfied with producing **THB**. Still, I don't want to do it forever. It's very genre-oriented and I think there are a lot of ways to be creative and get around sticking to the comics genre. I want to see how I can get around the damsel in distress kind of stuff."

There's a lot of material that I want to do that's all over the board. There's other stuff that's much more romantic like a novel I'm working called **Smoke Navigator**, which will be my third original graphic novel. I'll work on that after I finish **THB**. It's more about grief and loss. Very true stuff."

And we didn't even get a chance to talk about his plans for his character Bumble Buzz. So it goes. The most important aspect of Pope is that for a man who's barely been in the comic industry for two years, he's putting out a strikingly original and creative collection of work. Sure, one can try to summarize him with some dated New York art slang. On the other hand, the fact of the matter stands that a strong, diversified talent like Paul Pope could end up being that major blast of fresh air this industry needs so badly. Then it won't matter what in the world you call him. ■

He's not Dreaming Anymore

an interview with Mark Hempel

By
Joseph P. Rybandt

For those who may not know, Marc Hempel just completed an eleven issue run on the popular **Sandman** series by Neil Gaiman. Not just any eleven issue run, but the last major story arc in the **Sandman** mythos. Before beginning his work on **Sandman**, Marc had been known mostly for **Gregory**, a big-headed, strait-jacketed kid with Herman Vermin, a talking rat, as sidekick. Now Marc prepares to enter the harsh world of self-publishing—armed only with his wits, pencil, and a couple of characters named Tug and Buster

Marc shares a studio in the Baltimore area with Mark Wheatley, an artist who has already taken the self-publishing plunge with his book, **Radical Dreamer**. Marc and Mark (it must be hell around the office) have been working together for years on such projects as **Mars**, **Blood of the Innocent**, and **Jonny Quest**, but it was their collaboration on the critically acclaimed **Breathtaker** that got the attention of Neil Gaiman. That attention led to an offer that Marc simply could not refuse.

From the way that Marc describes it, the actual offer of drawing "The Kindly Ones" for **Sandman** was extremely casual. "Karen Berger [Vertigo Editor] called me up and asked me if I wanted to draw **Sandman**. Neil had brought my name up as a possibility." After thinking it over, Marc called her back and said, "Fine, I'd be happy to do it." Marc describes the work that he did, "as far as collaborating on work-for-hire projects, this is probably the best job that could have landed in my lap." When asked about how he felt after the experience was over Marc said "It was a great pleasure working with Neil. He's a really wonderful writer." The collected story featuring Marc's pencils (and occasionally inks) should appear later on in the Fall. Ye

Peelin' out!
Burnin' rubber!
I wish I could see out the gosh-darn window!
VROOOOM!!
GLAND HO!!
Big busty-boobed babe sighted off the port bow!
Aye... she's a whopper!
My mizzen mast is hoisted!
I'd sure like ta harpoon her TUG...!
...right up the ol' poop deck!
Shiver me timbers! Walk the plank!
So where we goin', TUG? Which hot spot is th' mos' deservin' of our considerable presence?
STOP THE CAR!
THIS IS IT!
I CAN FEEL IT IN MY BONE!
alright, buster bear -- just call me when you want to be picked up!
CHECK CASHE
SOUL ZONE
SLAM!
WHAT
Awh mom...

was all over, Marc left the fame and fortune to do his own thing.

Marc's main love comes from working on his own projects, "That's all I really want to do. I just like to work on my own stuff… express my own ideas." The kinds of projects where he has all of the control from the writing to the penciling, "That's what I do. I'm a storyteller. Creating characters and writing stories about them." Gregory was Marc's first major personal project, based on a character that had been in Marc's sketchbook for a while, which he worked into something "more compact and cuter" than the original design. Gregory has made appearances in four of his own comics and now may be ready to make the leap to the world of animation. Marc has even mentioned that "Two major animation studios are interested in animating Gregory" and that, "We are in the negotiating process right now."

Even with the prospect of **Gregory** making it to the small screen, Marc remains focused on newer projects. Projects such as **TUG & buster**, "It's another humor book. It's beyond **Gregory**; it's beyond humor, it's beyond me actually!"

Marc's focus seems to be on bringing more fun to the world of comics through Art & Soul his new publishing company. Marc has already achieved that with **Gregory** and now hopes to break new ground with **TUG & buster**. "Tug is a big guy. He looks like a cross between Elvis and Frankenstein. He looks really cool. He has big hair, wears a leather jacket, and always has a cigarette dangling out of his mouth. Tug's the strong, silent type. He doesn't say anything, but he looks good doing it." As far as the second half of the duo, Marc describes Buster as "the short irritating type—a little guy who just totally worships Tug and has oriented his entire life around him," he goes on to describe the book as being "all about hero worship." He hopes to have all the work done for a November release.

Marc's outlook is great, even in these troubling times. Marc enters the world of publishing armed with humor and a desire to put out a quality product. I asked him what his dream project would involve and he replied "Just what I've been developing and refining over the past several years: A fore-fisted he-man misadventure called TUG & buster!" ■

FPG KICKS INTO HIGH GEAR WITH GUARDIANS

by
Steve Fritz

When FPG announced it was doing a game card set named **Guardians**, somewhere in the back of my head personal demons kicked into high gear and thought that **Guardians** was a really clever way for them to recycle already existing art cards. In fact, I had a vision of game creator Keith Parkinson rummaging through his closet for as many dragons, knights and other flights of fantasy he could get his hands on.

"No," Parkinson, who created the game with Luke Peterschmidt, laughs, "Luke did it."

"I did it all!" Peterschmidt chimes in. "Drew all 270 cards!"

I guess it's a good thing I asked nicely. Otherwise I expect Parkinson would have come charging from the depths of Pennsylvania Dutch country to throw some special hexes at my door. He might have even got the Amish to help him. Instead, he decided to clear up the matter.

"From the start we decided that in order to have an impact, it would be a good idea to start from the beginning with original art," said Parkinson. "We would give the collector art they'd never seen before. So, aside from developing the game, breaking the borders with the art and getting top notch artists to do the art were two of my top concerns. We purposely made sure the art went beyond the borders because I feel it has a lot more impact. Also, the artists I got involved are some of the best I could find and still manage to give the set a cohesive look."

"All the creatures in the set were originally thought up by Mike Ploog and myself," says Parkinson." I directed and did some initial drawings, and then Mike did a great bulk of the developmental sketches. We worked on the sketches for months. In fact, I'd say we took five or six months just on the sketches before we sent them out to everyone else. There were some cases where the individual artists contributed their own sketches, but they didn't go unless Mike and I approved them. Sometimes the other artists' reinterpretations of the sketches were even better than the originals. The most important thing was that the magic still had to be in the art. It was all done specifically for the set."

From there, Parkinson drew heavily on the roster of artists at FPG. He's gotten quite a stellar cast, including himself and Ploog (obviously), Brom, James Warhola and Don Maitz.

"Well, it only made sense," Parkinson admonishes. "FPG is publishing the game. Mike Friedlander has access to all the best artists in the business. So, why not use the best? We just decided who would be best for the initial mix and we feel lucky to get who we did. The set was a big chunk of time for all these name artists."

"To get them to all do the work and get it done at the same time," he then chortles, much like a true editor, "took some dancing. Each artist did 60 each initially. Do that back to back and that's a job. It wears you out, especially as all the art was all oils. It forced all these artists to pretty much drop working on anything else."

The question still stood, why did known fantasy artist Keith Parkinson decide to enter the game card field to begin with. Sure, a number of artists have done original art for card games, but to sit down and develop a whole new one from scrap is quite a different story.

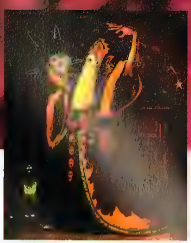
"Basically an offer from Mike Friedlander," he admits. "I called him up to talk about a different project and he told me he was interested in developing a gaming system."

"At first I told him he was nuts and I did not have time for it. Then I started thinking about it and thought it would be kind of fun."

From there, Friedlander introduced Parkinson to Peterschmidt, who boasts he designed his first role playing game when he was 13 years old. From there he went on to work for Games Workshop, where he edited their magazine, **War Master**. Parkinson himself admits he plays his share of role playing games.

"Little did I know what a pile of work it would involve," said Parkinson. "We spent a year-and-a-half just developing the game and worked solid through with no breaks inbetween."

One of the reasons it sounds like a lot of work for these two was even



Before they were familiar with role playing games, neither would pick up a deck of **Magic** or any other game card set to see how they worked. Peterscmidt states they did that in order to insure they came up with an original game and not a **MTG** knock-off.

"We just drew on our role playing experience and then refused to play any card games in order to not copy anyone," said Peterschmidt.

There are some similarities to **Magic** though. You are a wizard and you do summon creatures, spells and other things in order to win the game. Instead of drawing your power from land, you muster your forces and enchantments from one of several omnipotent Guardians, who are part of your deck.

Not that land has been abolished from the game, instead of drawing your power from the land, which Peterscmidt and Parkinson call ferrain, you try to conquer it with your creatures.

"Each player starts off with a Stronghold and a Guardian, which is the source of your power," says Peterschmidt. "In between the Guardians you lay six types of Terrain cards. You summon creatures out of your Stronghold and march them out and try to conquer the disputed ferrains until one player conquers all of them."

Initially, the lands are empty and you move the creatures in a chess-like fashion. Different creatures have different kinds of movements. You control the creatures through movement cards called Shields. Ideally, the Terrains and Strongholds will be set up in a grid-like format. Of course, if two of the creatures land in the same Terrains, then you have the two of them square off and kill each other."

You can cast spells to assist your creatures and hinder your opponents. You can also bribe them with various items. Deck construction skills come in handy when it comes to what lands and creatures you use as there are several different types of Terrain cards. A mountain or flying creature would not find a swamp Terrain to its liking.

As it stands, the initial set of cards will consist of 270 Guardian,Stronghold, Creature, Spell, Magic Items (artifacts), Shield, Ferrain and Bribery cards. FPG is shipping them in starter decks of 60 common, uncommon and rare cards with a rule book and then booster packs of 14 cards. They will start shipping this August.

Win an original oil painting from master fantasy artist, Keith Parkinson!!

This is going to be the hottest new card game of the year. Look for **Guardians** at your local comic book store this August!!

GUARDIANS

This spectacular 8" x 12" origini oil on masonite painting is of *Valkyrie Spirit*, one of the "Eternal Creatures" of the new **Guardians**™ collectible card gam created by Keith Parkinson and Luke Peterschmidt and produce by FPG. The Guardians are a race of god-like beings that live outside our own universe. **Guardians** involves a battle between warring armies, each under the protection of a Guardian and the winner of this contest will have his or her own personal Guardian to hang on the wall! Just Fill out the coupon below and mail it on in!

mail it to:
Gemstone Publishing, Inc.,
Guardians Contest
1966 Greenspring Drive, Suite 405
Timonium, MD 21093.

NAME_____
ADDRESS_____
_____
CITY_____ STATE_____
ZIP_____ AGE_____
PHONE_____

No purchase necessary. Print your name, address, telephone no. the entry coupon or a 3" x 5" card and **mail it to: Gemstone Publishing, Inc., Guardians Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by September 1, 1995, which is the closing date of the contest.** Winners will be selected by a random drawing to be held no later than September 15, 1995. Winners will be not by phone or mail by September 30, 1995. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest is open to everyone except employees and their immediate families, or agents of Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Estimated retail value of the original Guardians art is $800. All local, state, and Federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner only and are not trans able. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winner agrees to allow his name, photograph, and/or likeness to be used by Gemst Publishing, Inc. for promotional purposes. This contest is void where prohibited, regulated, or restricted by law in a manner inconsistent with its purpose and rules. For the names o winners of all prizes offered, send a self addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above. Guardians ™ and © 1995 Keith Parkinso and FPG. All Rights Reserved.

Prepare for the coming of "GUARDIANS"

If you've been waiting for a collectible card game with truly incredible art, wait no longer. FPG is proud to present "GUARDIANS," an exciting new collectible card game with all new pieces by the top fantasy artists in the industry. Prepare yourselves for a visual collector's obsession as you journey into the realm set to meet all manner of [illegible] Digitally Gruesome, Eye-Popping Pieces and You Undead to the [illegible] Dragons and terrible Slayers.

If you've been waiting for a collectible card game with a truly innovative game system that combines strategy with rapid card play, wait no longer. FPG is proud to present "GUARDIANS," an exciting collectible card game created and developed by Keith Parkinson and Luke Peterschmidt. In "GUARDIANS," players assume the role of Vierkun, powerful mystical beings in Earth's true past, where dragons and Gamjacks reign supreme.

As one of the Vierkun, players command all manner of forces in their attempt to seek under the protection of one of the many "Guardians" [illegible] are born on earth, to conquer the dreaded undead. While trying to control the elements inside, destroying armies as you [illegible]

Like chess, "GUARDIANS" is a game with a strategic foundation, a game system like nothing else out there all the while realizing that the key to a successful game is how well it plays. In fact regard, "GUARDIANS" was developed and intensely playtested for more than 10 months. More than 70 playtesters put "GUARDIANS" through over 5,000 hours of grueling examination, necessary to ensure a game with true play value. As a result, "GUARDIANS" brings to collectible card games an original gaming system that combines the thought and strategy of chess with fast-paced card action. While the basic rules can be quickly mastered, the infinite strategies will provide challenges for even the most experienced gaming enthusiasts.

"GUARDIANS" is full [illegible] by five incredible fantasy artists. Brom, Don Maitz, Keith Parkinson, Mike Ploog and James Warhola have combined to produce the unprecedented 270 plus full-color pieces of the most spectacular art ever to grace any collectible card game. The cards are produced with four levels of rarity: common, uncommon, rare and ultra-rare and are available in two-card starter decks and [illegible] and booster packs. Randomly inserted with the booster packs will be a limited number of [illegible] containing 14 of the most awesome cards.

"GUARDIANS" will also have full tournament support. Point-of-purchase materials as well as prizes and rules for in-store tournaments along with media support and official tournaments will allow the commitment that FPG has made to both retailers and players.

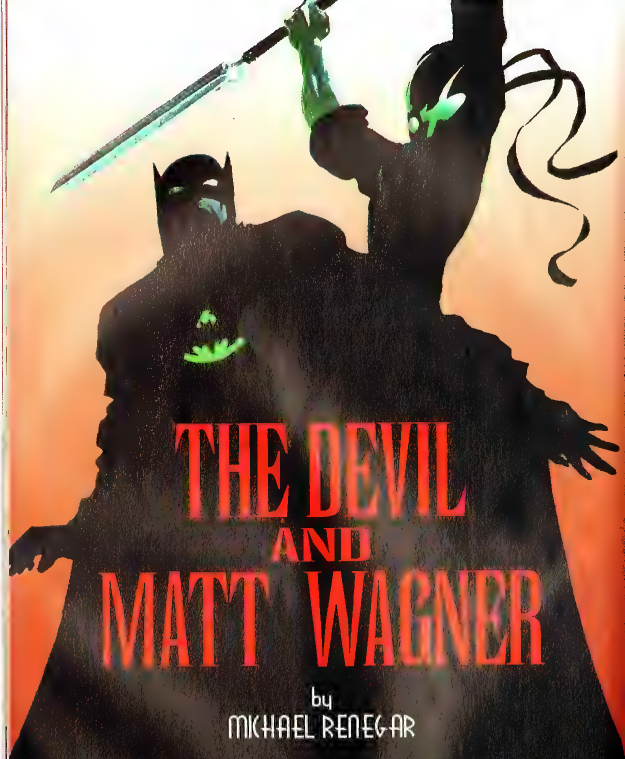
So [illegible] game. Don't [illegible] down. Be on the lookout for "GUARDIANS" — the new standard in visual excellence for collectible card games.

GUARDIANS

Limited Edition Premiering AUGUST 1995

FPG

© 1995 [illegible] Keith Parkinson and Luke Peterschmidt. All rights reserved. [illegible] trademark of FPG.



THE DEVIL AND MATT WAGNER

by
MICHAEL RENEGAR

FAN: Now Matt, I've met you, you're a nice guy, pretty clean cut. How did a guy like you come up with the idea of Grendel?

MATT WAGNER: They say it's always the clean cut ones you have to worry about. Would I describe myself as clean cut? I don't know. I live out in the suburbs and compared to some of my neighbors I don't feel so clean cut. Yeah, when I came up with Grendel I was much scruffier anyway. Everybody always asks me where the idea came from... I just look at the world around me.

Of all the Grendel stories you've done so far, which is your favorite?

Well, I'd say that they are each my favorite at the time I'm doing them, although a couple of the stories are open-ended. That means I'm provided with the opportunity to keep coming back to them. Hunter Rose's life is one of those stories even though he dies at the end of the initial story line. The story covers a long period and is very vague about the time it covers, so there's lots of opportunity to tell more specific stories in that scenario. I often get requests for more stories about the Christine Sparr version of Grendel, but I didn't really have the opportunity because she led a fairly short, intense period in the Grendel identity. We've already depicted almost all the time she spent as Grendel, because she took up the mask and the identity only when it was absolutely necessary for her to enact her righteous wrath on the kidnapper of her son. But there is lots of opportunity in the Warchild version with Grendel Prime. Because he's an un-dying cyborg, he can go on and on. We have many upcoming tales about his adventures. In fact, he's the one that stars in **Batman/Grendel II** which I'm just getting ready to work on now.

When will that be released?

I'm hoping just shortly after Christmas, beginning of '96.

Is Grendel going to kill Batman?

As much as he can (laughter). The second **Batman/Grendel** cross-over is not like the **Grendel** series itself… utterly different than the time before. The first one was this real dense psychological crime drama. The second one is going to be a big action fest which is very fitting with Grendel Prime.

Can you tell us a little bit about the storyline?

The story has had it's beginning in the series of particular horror stories I've been doing in the back of **Grendel Tales**. I set up a scenario where the line is several hundred years past the events of We[illegible]rld and the empire is in turmoil. Grendel Prime, who's been in exile all these years, has really lost his faith in the Grendel identity and the ability of mankind to follow it... He follows that philosophy of life with a sort of honor and perseverance and things become very nihilistic. He begins conducting this huge cybermystical experiment to find what he sees as the source of the Grendel [illegible], the spirit of Hunter Rose. Right in the middle of the experiment there's a accident that goes awry and he apparently leaves us from my world for a time, and when he reappears at the end of that storyline he's all bashed up and everything. So where in the interim is when he goes to Gotham City. The scenario revolves around the fact that in echo of the first crossover, we have a large controversial artifact that has come to Gotham City in this case, it's the bones of Hunter Rose. The second crossover takes place several years after the first and Hunter Rose has been dead for several years. His bones, which are quickly dissected and diagnosed by the scientific community, have been brought to Gotham for this controversial museum show about sensationalistic aspects of modern crime.

What can we expect from Grendel in the coming year? Do you have any other projects in store?

Yeah, I'm working on a Grendel history book. In lieu of being able to reprint all our old issues, which is a slow and laborious process, we're putting together a 64 page history book that will have a new painted lead-in feature by me that's a Grendel primer. It's an ABC alphabet covering, basically in a nursery rhyme sort of sing song, the entire twisted history of Grendel. Then we have a huge section that encapsulates each of the story lines with clip art, very graphic clip art from the former run, a time-line, a world map, and all the Grendel goodies you need to know.

I also noticed that you have a Grendel sculpture by Randy Bowen that will be available soon.

Yes, I'm very, very happy with that. That's a beautiful, beautiful piece.

When will that be released?

They just solicited for it, so I guess it's like the end of July, beginning of August, something like that...

Let's change our sights a little bit and talk about the Sandman Mystery Theater. What's going on there?

Well, at this point we will have either started or been in the middle of the Hourman storyline. It's basically the Golden Age Sandman meets the Golden Age Hourman, which is also the Hourman's first adventure in costume. I'm

really happy with the way it's coming off.

Sandman Mystery Theater is starting to grow in popularity. Some fans are saying it 's similar to Neil Gaiman's version of Sandman. Do you see any comparisons?
It's funny you should bring up Sandman because next month, of course, is the release of the crossover, the **Sandman Midnight Theatre**, which is co-written by Neil and me. In my opinion, the book is successful on a lot of levels. We tried to have those two characters meet and interact as much as they could, which is only on a limited scale obviously. They can't team up and fight crime. And it was neat trying meld the two worlds, because in Neil's world everything is supernatural. And in **Mystery Theater** there is nothing supernatural aside from the haunting aspects of Wesley's dreams. You kind of had to marry those two worlds, and I think he came up with a real interesting balance.

How did you like working with Neil?
It was much easier than either of us expected. He constantly comments on the fact that we write utterly different. He writes with words and I kind of write with images. I think it came off really well.

I heard you will be working with James Robinson soon?
Yes, I'll be co-plotting a story with James that involves the pre-origin of the Mist who is Starman's main Golden Age villain.

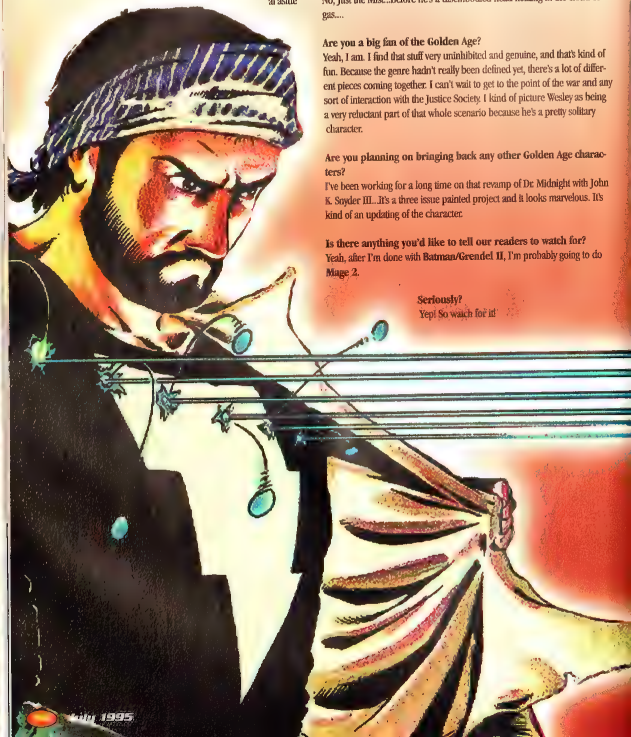
So, will Starman be in the book?
No, Just the Mist...Before he's a disembodied head floating in the cloud of gas....

Are you a big fan of the Golden Age?
Yeah, I am. I find that stuff very uninhibited and genuine, and that's kind of fun. Because the genre hadn't really been defined yet, there's a lot of different pieces coming together. I can't wait to get to the point of the war and any sort of interaction with the Justice Society. I kind of picure Wesley as being a very reluctant part of that whole scenario because he's a pretty solitary character.

Are you planning on bringing back any other Golden Age characters?
I've been working for a long time on that revamp of Dr. Midnight with John K. Snyder III...It's a three issue painted project and it looks marvelous. It's kind of an updating of the character.

Is there anything you'd like to tell our readers to watch for?
Yeah, after I'm done with **Batman/Grendel II**, I'm probably going to do **Mage 2.**

Seriously?
Yep! So watch for it!



DARK HORSE COMICS
7 of 10
$2.50 U.S.
$3.15 CAN.
NOT FOR CHILDREN
BEOWULF
GROWS UP
BECOMES
GRENDEL
MAGNUS

YOU WANNA PLAY GAMES?

by Steve Fritz

CALIBER SPAWNS FIRST COMIC-BASED GAME

There's more to that headline than you might expect. By now, you might have seen the first set of **Caliber Game Systems** (CGS) **Power Cards**. Yes, CGS is part of the Stabur Corp. that publishes all your favorite Caliber comic titles (as long as they publish Matt Howarth's **Savage Henry**, I'll buy them). Yes, many of the characters, equipment and effect cards in the Power system are from established Caliber titles such as **StormQuest**, **UN Forces** and **Big Bang**.

It has just been revealed that one surprising addition to the game will be a 180-card **Spawn** set. This set will feature characters that have appeared in the first 30 issues of **Spawn**. Of course, this also includes the **Vioator** and **Angela** series as well.

The **Spawn Powercardz** wil be a totally self-contained game. However, it is also completely compatible with the 300-card set of **Powercardz**. According to Joe Martin (Caliber Game System's associate director), "The mechanics and card backs are the same as the original set. Thi allows for an enormous amoun of flexibility and playability." Th initial release for the **Spawn** starter deck is slated for Augus with booster packs to follow shortly.

Of the original **Powercardz** game, Caliber's publisher Gary Reed says, "It's like **Magic** in that each side can have the same cards and you combat each other. One thing that we're happy about is when we're having peopl play testing the cards, we've been having everyor from experienced players to beginners trying them out. The experienced players are having no problem figuring them out. The beginners have the questions you usually expect from beginners, but nothing greater than that. So, we did a lo of targeting it down to an overall scheme so that when we add new comic characters they can work. Another thing we had to learn is there is you have to work on two different levels. You have to learn how to create a game system as well as put together an attractive set of cards." If it sounds as if it's been a learning experience for Reed, you'd be 100% right, in more ways than one.

"The distribution is quite different," says Reed. "You are going to a whole group of different stores such as game stores and t retailers that like to go direct, which doesn't occur in the comic industry too much. That's really the main difference, the distribution area. To be honest, that's why we've been pretty quiet about it all.

We're waiting to get the cards out before we go heavy into marketing all the cards. Once we get them out, then we'll start marketing them a lot."

If **Power** turns out to be a success, though, you better get ready for a lot of other interesting projects out of CGS. "I think one of the important things is that we're doing a whole line of role playing games as well as the cards," says Reed. "The cards and the role playing games kind of extend the whole concept of a comic. One of the reasons we liked comics is because we used to imagine being the super heroes. Here's a way to extend that further. We're also developing another game that is for the comics that don't fit into the **Power** cards...the comics that don't fit in with the super heroes. What we're doing is coming out with a book called **Underside**. It's about a place where all horror dwells. What most people don't know is it will also be the underpinnings for the horror game. It will also be used for our role playing games."

The end result will be a place for Caliber titles such as **Realm** and **The Book of Twilight**, among other horror titles. Reed also admits he's talking to other publishers as well. For instance, he cited for the record he's talking to the people behind AC's **Femme Force**. While he won't say so for the record, there's a possibility of another Image line of comics becoming a **Power** subset too. Still, the final outcome of all this is Caliber will be the first comic publisher with a game card set out on the market. Note that I said the first. I know that Marvel, Malibu and DC are hard at work with game designers and trading card manufacturers to get their own line of cards out. The Marvel set, **Over Power**, is slated for August release. The others are just a matter of time. It will be interesting to see how those work in the long run and how it effects this growing game card hobby.

CARDZ DOES FIRST GAME CARD SET: Cardz is entering the game card hobby this June with its first set, **Hyborian Gates**. The 450-card set has one particularly distinguishing feature that is sure to have fantasy art collectors very curious about it. All the artwork was done by Boris Vallejo and Julie Bell. As most fantasy art card dealers can tell you, Vallejo and Bell are two of the biggest names in the business. The game itself revolves around six dimensions, and the way to win the game is to control as many of them as possible. Aiding the players are a series of creatures, soldiers, technology and enhancement cards.

The cards come in common, uncommon, rare and ultra rare distribution. The exact count of each card has not been disclosed as of press time. There will also be 50 special Gate cards that allow players to travel from one dimension to another. All the cards will be printed on playing card stock. The cards will be sold in 110-card starter decks and 15-card booster packs. The starter decks will have a suggested retail of $9.95 while the boosters will go for $2.50. They will start shipping in June. Cardz Inc will also be supporting this product with a full ad campaign as well as tournaments and demos at such conventions as Gen Con and Dragon Con. They've also announced that their next game set is **One-On-One Hockey** and is licensed by the National Hockey League.

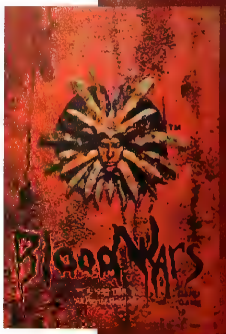
TSR ADDS TWO MORE EXPANSION SETS TO BLOOD WARS: By now you've seen TSR's latest card game, **Blood Wars**, as well as its first "escalation" set, **Rebels & Reinforcements**. There's two more such escalation sets due soon.

The first is **Factols & Factions**, which ships this June. It's an entirely new set that consists of secret societies that can turn the tide of battle. Fifteen card booster packs will go for $2.50. In August, the third escalation set is called **Powers & Proxies**. That one will be made up of god-like beings who now enter the **Blood Wars**. They will also be sold in boosters with the same retail price.

SJG LETS YOU DRAW BLANKS: Steve Jackson Games has come up with a handy set of items to help you in your **Illuminati: New World Order** game. They are going to be producing packs of blank front cards so that you can use them as proxies and thus protect your rare INWO cards.

Face it, putting together a complete **Illuminati** set is one of the harder things to do. When you finally find that Messiah or Oregon Crud card, you may not want to have it get mussed up when playing the game. The blank fronts will have the accepted backs of the cards on them (the hands holding the puppet's strings on one set, the puppets dangling from the strings on the other), but the fronts of the cards are pure white. From there, what you do is draw which rares you want represented on the blanks.

If anyone questions you actually having the real card, you have to produce it. Still, you won't have to take it out of the binder. SJG will be selling the blanks in packs of 20 for $2.00. ■



MANGA anime

by
Michael Lindsay

There is no easy way you can describe the ins and outs of anime to a Japanese anime (animation, pronounced "Annie May"), in the same article. The scope of the topic and the tens of thousands of hours of high quality animation deserve a more lengthy description suited best to the dimensions of a book or fanzine. So what this section of [illegible] the world of anime [illegible] you, in particular will [illegible] and [illegible] genres and within [illegible] you your appetite and [illegible] into [illegible] animation that awaits you.

Why [illegible] you ask. At first glance, certain styles seem a little exaggerated, with characters having melon-sized eyes, oddly colored hair, and occasional fits of cuteness. What you have to realize is that these and other various peculiarities usually have a place or meaning and can act as somewhat privileged windows to many aspects of Japanese culture. For example, while some characters had to keep up with the high speed of the press in Japan, many of the main characters are drawn in a simple generic style so that the average viewer can better identify with them and get more involved with the story. Regardless, despite the onslaught of American animation (good and bad), the styles and stories found in the anime are refreshingly entertaining and worth a look.

How did it all start? The Japanese have been cranking out anime since the 1930's, but the birth of anime really happened in 1963 when Osamu Tezuka's *Astro Boy* (*Tetsuwan Atomu*) became Japan's first TV anime. Soon after, *Gigantor* (*Tetsujin 28-go*) and *Kimba the White Lion* followed in huge hits, setting the stage for *Speed Racer* (*Mach Go Go Go*) in 1967 to go on and become an international success. From there, Tezuka's *Lion King*, oops, I mean *Kimba the White Lion*, came out and also achieved international acclaim. There are also other titles that followed and made it to American TV that you might recognize such as *Battle of the Planets* with its G-Force characters and *Robotech*.

Perhaps the two most popular theatrical releases in the states, the cyber-punk classic *Akira* (in the late 80's) and the award-winning *My Neighbor Totoro* (in 1988), made viewers hunger for everything else in the swirling universe of anime that had yet to make its way across Pacific except by bootleg or import laser disc. The explosion of titles in Japan sent anime creators across a wide variable thematic direction, producing titles that now encompass tens of thousands of hours of animation spanning all sorts of genres such as: cyber-punk, fantasy, comedy, erotica, classic literature, stuff for kids, mecha, supernatural horror, action/adventure, espionage, crime, historical stories, sports, and even gay romance.

Here is our starter kit with which we recommend we pick your favorite genre then run to buy any of the following titles down the street at your local comic book store or video outlet:

SciFi: The largest part of the anime world — *Akira* (the granddaddy of cyber-punk), the *Bubble Gum Crisis* (all-girl rock band becomes kick-ass robotic avenger team), and *Project A-ko* (All-woman *Star Trek*).
Fantasy: *Record of Lodoss War* (see review).

Erotic: Careful, 18 and over only — *Orotsukidoji* (trust me, you've never seen anything like it).

Horror: *Wicked City* (cross-dimensional monster invasion), *Inubashiri* (story of a demon set in Edo period Japan), *Genocyber* (cyborg vs. cyborg).

Comedy: *Kaiketsu Zorori* (boy ninja and girl [illegible]), *Project A-ko* (crazy parody of all anime).

Martial Arts: *Fatal Fury*, *Fist of the Northstar* (apocalypse gore fest).

History-Based: *Grave of the Fireflies* (supreme quality a will tear jerker).

Action/Adventure: *Crying Freeman* (Asian Mafia tale — unbelievable artwork) and *Lupin* (cartoony international thief story).

[illegible] *Bastard!!*

KIDS: *My Neighbor [illegible]* director Hayao Miyazaki.

This Months picks:

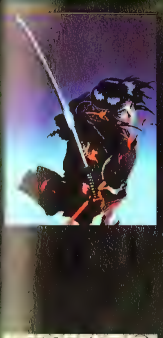
Manga:
The Dirty Pair: Fatal But Not Serious by Dark Horse
Battle Angel Alita by Viz
Devilman by Verotik

Anime:
One Pound Gospel by Viz
Ninja Scroll by Manga Entertainment
Record of Lodoss War 1-3 by U.S Manga Corps

Record of Lodoss War:
Review by Neil Nadelman
Once upon a time, long long ago, there was the game [illegible] Dragons. In fact, CBS broadcast a cartoon based on [illegible] **Dungeons and Dragons**. It was like most Saturday morning cartoons — the action particularly well written and hampered by the [illegible] ship involved in a children's TV show. You know, like having Attorney Gen torch a village but requiring one of them stop [illegible] just to show that even the bad guys were all cuddly and [illegible] quality out of character. I wasn't a particularly avid player of the game, for even I could see what this show wasn't what D&D was supposed to be.

Now, let's flash forward to [illegible] Japan, where fans of role playing games had grown up watching and see gaming-style fantasy done right (and who had, thankfully, never seen said American series when they were kids). A series of anime war came out based on one group's series of campaigns were growing in popularity, convincing Kadokawa Productions to pick up the option to turn it into a direct-to-video animated series. And thus, the *Record of the Lodoss War* was thrust into anime history.

The story of the *Lodoss War* is pure D&D: a party consisting of a fighter, an elf, a thief, a cleric, a dwarf, and a magic user set out to see why their "accused island" is getting even more accused than usual. What they end up doing is becoming involved in a campaign which takes them from one corner of the island to another that matches their wits against evil invaders, a 500 year old witch, an evil goddess, the occasional dragon, and more goblins and kobolds than [illegible]



slide a sword through. But this is
ing his first steps towards manhood, and how
that best forgotten TV series could never be: fantasy role-
screen.

Some might argue that the *Iodoss* plot is a little too much like a
times you can practically hear those dice rattling out another plot co
of outstanding animation, music, direction, and some truly stylish dr
rate artist) results in what has become one of the most popular anime
in your VCR. Available in six volumes for a total of thirteen episodes, *Record*
for both the hard-core gamer and the casual fan of action-packed fantasy.

Hold Onto Your Hand Grenades — The DIRTY PAIR are back!
Review by Jeff Zitomer

The hardest working girls in Japanese manga are back in an all-new American
luring a totally new story and sporting a new look. For the uninitiated, the Dirty
name, are special investigators for the World Welfare Work Association (WWWA). Their
jobs too difficult, dangerous, or politically sensitive for their high-priced clients — lo
ments, mega corporations, and the sickeningly wealthy. Officially code named "Lovely Ang
earned their nickname de guerre, the Dirty Pair, as a result of the casualties and the massive p
damage they usually leave in the wake of their investigations.

Over the past few years, the **Dirty Pair** have made the jump to the US and their popularity is
the rise — and not just among manga and anime fans, either. The premise seems relatively simp
so why has this series enjoyed such international popularity? Ironically, the two characters, Kei and
Yuri, are more than "babes in skimpy outfits with big guns." While this assessment is not without some
truth, Kei and Yuri are competent, capable women with distinct personalities. In general, Kei (the
redhead) is the tomboy. She has a fiery temper and tends to be impulsive. Yuri (the brunette) is the
more feminine and less outgoing of the two. Although both have a lively, if not sometimes inappro-
priate, sense of humor, they are both crack shots and experts in unarmed combat. Not surprisingly, I
know just as many female fans of the series as I do male fans. A woman friend of mine once com-
mented, "women can kick ass too."

The new series, entitled **Dirty Pair: Fatal But Not Serious**, is being created by Adam Warren for
Dark Horse Comics. As mentioned above, this will be an entirely new story inspired by the original
manga series. This time, Kei and Yuri are up against a heavily armed cybernetic enemy intent on
destroying the Dirty Pair. Warren, no stranger to the characters, worked on an adaptation of the ori-
ginal manga a few years ago with Toren Smith for Dark Horse. Warren has done an excellent job of
imitating the original Hirodo style. The mechanical renderings are particularly impressive. Fans of
the series can expect
form the original. Not that
first. Essentially, Kei
original and Veronica from Archie Comics — only Veronica never packed automatic weapons. Both
characters are
same. So
The Dirty Pair — actions speak louder than words!

Ninja Scroll
Review by Jeff Dillon

Set in
this rousing adventure is laced with sorrow and savagery. In a time of intrigue
and
one, masterless ninja, Jubei, wanders the land offering his services to those who
can pay. Director Yoshiaki Kawajiri's Jubei is a potent blend of Robin Hood, Attila the Hun, and
Detective John McClane (of *Die Hard* fame). Jubei could relate to any story that pits one pissed-off
fighter against the system. When a small force of ninja is sent to investigate a village stricken by a
mysterious plague, Jubei saves the deadly-yet-beautiful Kagero. Saving her from a fate worse than
death, he becomes unwittingly drawn into a web of treachery.

Kawajiri thrusts the viewers into brutal frays as Jubei faces each member of the sadistic ninja clan,the
Eight Devils of Kemo. Their powers range from melding into shadows to elaborate illusions to rein-
carnation. Each one is tougher than the last, ending up with the evil overlord Genra, a mysterious fig-
ure from Jubei's past.

Kawajiri's handling of the action sequences is so thrillingly done that one regrets the subplots that
distract from the action. Jubei's flirtation with Kagero is a fanciful fluff that undercuts his true feelings
for her, and the interrelationships between the Eight Devils is one of as soap opera-like.
But don't let your reservations
Ninja Scroll
the measure of a good
and

It's The Toy Section

Todd Toys "Spawns" New Series

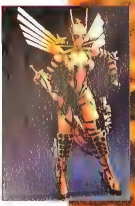
So far, Spring has seen an exciting season for the mammoth success that is Todd McFarlane's **Spawn** line. Six new figures have hit the shelves in snazzier new card designs and are, in a word, HOT! ! ! This second series includes **Pilot Spawn**, the heavily armed **Commando Spawn**, **Angela**, Spawn's archenemy **Malebolgia** and, last but certainly not least, **BADROCK** and **Chapel** from the Image series **Youngblood**. Currently, **Malebolgia** is the toughest to find, packing out at one per case. Unfortunately, though, many of these are pulled before they reach the shelves by collectors. **Angela** is next in the scarcity line followed by the **Youngblood** boys. Many of these figures are already demanding top dollar on the secondary market. An early glimpse at the next assortment includes **Ninja Spawn**, **Future Spawn**, the **Unmasked or "HamburgerHead" Spawn**, a new **Violator**, **Cosmic Angela**, and **The Curse and The Redeemer**. Also, a limited edition **Spawn vs. Malebolgia** two-pack is planned.

New "Images" set for Todd Toys

Action figures based on Image characters have, thus far, enjoyed tremendous response by collectors. First, Todd Toy's **Spawn** line, then Playmate's **WildC.A.T.S** took the toy world by storm. Todd Toys now plans to build on such success with **Youngblood** and **Wetworks** lines, due out later this year. The **Youngblood** line, based on the brainchild of McFarlane's Image buddy Rob Liefeld, will include **Crypt**, **Die-Hard**, **Dutch**, **Sentinel**, **Shaft** and **Troll**. Whilce Portacio's **Wetworks** is set to include **Dane**, **Dozer**, **Grail**, **Vampire**, **Werewolf** and, of course, **Mother-One**. In keeping with the Todd Toys tradition of excellence, all of the figures are of the highest quality and deserve to be displayed. In this fan's opinion, **Vampire** wins coolest figure honors! No information regarding production ratios is known at this time, but the lines promise to be as exciting and highly collectable as their predecessors.

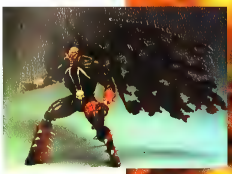
Marvel Avalanche

There seems to be no end to Toy Biz's domination of the action figure aisle. 1995 will see over one hundred additions to Toy Biz's existing five lines as well as some new lines. The most recent addition to the Toy Biz family is the *Phoenix Saga* assortment for **X-Men**. This set, including **Corsair**, **Warstar**, **Space Armor Wolverine**, **Gladiator** and the elusive **Phoenix** herself, has hit the market and is doing well. Later additions to this line will include **Havok**, **Spiral**, **Eric the Red**, **Archangel II**, **Sabretooth III**, **Iceman II**, **Battle Ravaged Wolverine**, **Sunfire**, **Maverick**, **X-Cutioner**, **Wolverine with Shi'ar Weapon**, **Cameron Hodge Phalanx**, **Controller 13**, **Skullfire**, **Brimstone Love**, **Bloodhawk**, **La Lunitica**, **Meanstreak** and **Metalhead**. The **X-Force** subset of **X-Men** can expect the addition of eleven new figures: **Commando**, Avalanche **Exodus**, **Cable in Urban Assault Gear**, **The Blob**, **Caliban**, **Deadpool II**, **Domino**, **Cyborg Cable**, **Nimrod** and **Apocalypse III**. **Iron Man**, **Fantastic Four** and **Spider-Man** will have two assortments each added to their present line-ups. Also in the works are a **Ghost Rider** line and another mutant series, **Generation X**. Join us next month for a complete list of upcoming Marvel figures.



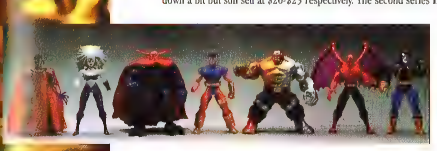
A Long Time Ago, in Toy Store Not So Far Away...

It has been almost a decade since **Star Wars** action figures have resided on store racks. But fear not, loyal and desperate fans. Kenner has provided collectors with a preview of its upcoming renewal of the **Star Wars** line. The first series will consist of the basic characters including **Luke**, **Han**, **Chewy** etc. Unlike their rigid forebearents, however, the figures will look much more like Kenner's current **Batman** figures with broad shoulders and wider spaced legs. Additionally, the line will include some of the basic accessories from the original *Star Wars* film including the **Millennium Falcon** and **X-Wing**. So far, the toys appear to be well worth the wait.



The Tick Gets Under Collectors' Skin

Several years ago, a company by the name of New England Comics began distributing



newsletters to their customers about upcoming sales and previews of new releases. In one fateful issue, NEC featured a test-run of their comical hero, the **Tick**. Somehow, the strip became a full-fledged series. Now, the **Tick** and his unlikely band of "heroes" have their own immensely popular Saturday morning cartoon and spin-off action figure line. The line, by Bandai America, consists of both 3 inch PVCs and full size posable figures and fans can't get enough of them. Early reports point toward the **Man Eating Cow** as the toughie in this set. In a word, the series and figures are, well COOL! ! ! Check them out.

TOY MARKET REPORT

All values listed are for MIB/MOC toys, unless otherwise noted.

Older Toys:

Star Wars: Some mid-range toys have been on the move recently including many all too often overlooked ESB figures. The original **Leia** on the ESB card has risen to $250 MOC which almost surpasses the 12-back value. This and many other similar price changes can be attributed, in part, to the fact that collectors are becoming more aware of the relative scarcity of the original 20 figures on later cards due to lower case ratios. Prices on all other high-range toys ($200-$1500) have remained stable, but promise to increase, while low-level toys ($5-$50) show the greatest increase in demand and, consequently prices

Megos: The market for WGSH (World's Greatest Super Heroes) shows constant yet slow movement except for some high-range figures, with little to report. There have been, however, some notable price increases including **Lizard** ($800) MOC, **Green Goblin** ($700) MOC, **Iron Man** ($700)MOC and **Green Arrow** ($600)MOC.

Newer Toys:

Super Powers: This line has seen a steady increase in demand over the course of the last few months. Most figures have had minor price changes, but none worth particular mention.

Secret Wars: This line has slowed down a bit since last month. Most figures, although in moderate demand, seem quite available for the most part and are perhaps scaring away those collectors who fear inability to resell. The European exclusives, however, are still hot and are bought up when available if the price is competitive. **Iceman** is the best at $80 followed by **Electro** at $75 and **Constrictor** at $65.

G.I. Joe: As Hasbro draws this line to a close, interest in the early series figures has peaked. The cream of the crop are the first series **Scarlett** and **Snake Eyes** and the second series **Cobra Commander**, all $150-$175 each MOC, along with most other first and second series figures in the $40-$80 range. Most demanded accessories honors are won by Sears exclusives, especially the **Cobra Headquarters** which has reached $500 MIB. This entire line, although typically slow moving, draws top dollar from aware collectors.

Transformers: Original **Transformers** have taken the market by storm. Loose toys are selling quite well at reasonable prices while demand for packaged figures continues to drive prices skyward. The most demanded items are the gift sets, especially **Devestator** ($250-$300)and **Defensor** ($200-$250), **Optimus Prime** ($150-$175), **Megatron** ($125-$150) and **Soundwave**, who has climbed from $40 to $80 over the past few months. **Decepticon Jets** are in big demand with **Starscream** and **Thundercracker** leading the pack at $75. All others are $50. **The Dinobots** are now being sought as well, especially **Swoop** ($80-$100), which is by far the rarest. All boxed **Autobot** cars are good bets. The blue version of **Bluestreak**, one of the toughest pieces of all, has neared the $250 range. All other first and second series figures are also in great demand and prices constantly increase.

Marvel Super Heroes: Most prices have stabilized on this line, except for **Spider-Man** and **FF** related figures which continue to draw demand. **Invisible Woman I** is still in the $150 range, but rarely sells, while the **Thing**, **Human Torch** and **Mr. Fantastic** have reached $15 $20. **Spidey I** with web-suction hands is now the most demanded of the five versions in the line at $30-$40. **Venom I** and **II** have slowed down a bit but still sell at $20-$25 respectively. The second series **Iron Man** is selling well at $15. Most others are slow but by no means dead.

DC Heroes: This line, on the other hand is dead. Quite dead. More than dead. No figures sell well at any price except for **Superman (with Ring)** which can collect $20-35 from some collectors. Otherwise, forget it!

Recent Toys:

Spawn: In case you haven't found

out for yourself, the **Speckled-Gun Commando Spawn** is not rare. Quite the contrary, it's all there is on the racks now. The price on this figure has dropped to retail (about $8). **Angela** and **BADROCK** have stayed steady at $15 with **Pilot Spawn** and **Chapel** following at $10 while **Malebolgia** has moved to $30. Most of the first series re-releases are easily found and sell for a few dollars less than the same figures on their original cards. The first series **Clown** has begun showing up a lot on racks and has depreciated because of it. **Tremor** and **Overtkill** maintain their $15 tags, however, on the first series cards. Check out next issue for a complete Todd Toys spread!

Wildc.A.T.s: Although **Grifter** and **Daemonite** have been selling at $12 on the secondary market, the figures are quite available in stores. Check out the racks before shelling out extra

Star Trek TNG: 7th season figures have taken off and many people missed the shuttle. Many notable figures from the set are **Worf** in rescue outfit, **Hugh Borg**, **Esoog**, **Ensign Ro Laren** and **Thomas Riker**, all of which demand $15-$20. The **Data "as seen in Redemption,"** a J.C. Penney's exclusive, is at $20-$25. **Generations** figures in demand include **Kirk** in space suit ($10), **B'Etor** and **Lursa** ($15) and **Morn** ($12) leading the pack. The second series is out now and looks promising. Watch for a complete ***ST:TNG*** price guide in future issues.

Batman: From the animated series, **Bane** continues to seem like the toughest figure so far, matching **Phantasm** and **Poison Ivy** at $20. Early series figures like **the Riddler**, **Two-Face**, and **Catwoman** are enjoying augmented demand and now sell for $10-$12. Also notable are **the Penguin** ($25) and **Killer Croc** ($15) which are increasingly sought after. The new **Riddler** figure from the Legends line is almost as scarce as **Bane** bringing $15 among collectors. ■

TOP 10 Demanded New Figures

10. Spider-Woman
9. Killer Croc
8. Phoenix
7. Poison Ivy
6. Angela
5. Riddler (Legends)
4. Bane
3. Thomas Riker (7th season)
2. Star Wars Action Masters 4-pack
1. Malebolgia

Attention loyal readers: Our regularly scheduled columns will not be seen next month so that we may bring you a complete, full color preview of the Todd Toy's fall lines including Wetworks, Youngblood and all-new Spawn! Until **Overstreet's FAN** *#5, happy hunting!*

Happy Meal Mary Jane

We all know that female figures are the hardest-to-find and probably the most sought after type of figure. What you're looking at with this one in particular is the first time that Mary Jane has been molded in plastic. (Hey what she does on her own time is her own business). True, it's only a heroic meal toy, but it's still pretty cool. She comes with two different snap on outfits! She doesn't do a whole lot, but she looks darn good doing it. We here at FAN are looking into the future and we see good things for this particular toy. If you find it, pick one up, it's well worth it.

The Robin Dragster Is O

Fire... Literally

If you've never seen this vehicle from the *Batman Animated Series* line, you not alone. The mold for t **Robin Dragster**, as well a several produced units of toy, were destroyed in a As a result, very few exis and values are skyrocketi Presently, the vehicle de $50 loose and a whopping MIB. Keeping in mind the scarcity of this item and popularity of the series among collectors, one ca expect these numbers to climb.

Behind The Lines

Me and the Boys, or, Adventures in Gangland, Part 1

by Jeff Mariotte

Sometimes the sacrifices I'll make for my art surprise even me.

Until recently, I wrote a comic book called **Wildc.A.T.S Adventures.** For those of you who didn't pick it up, and apparently there are plenty of you (it was an adaptation of the CBS animated series *Jim Lee's WildC.A.T.S: Covert Action Teams*. Which is, in turn, an adaptation of Jim Lee's comic book **WildC.A.T.S: Covert Action Teams**. The fashion title of WildStorm Productions.

The art on this comic book was more cartoony than the rest of the WildStorm books, as befits its subject matter. The stories were geared toward a younger audience. Beheadings and disembowelments were downright scarce, much to the chagrin of some of our audience, but probably to the relief of parents across the land.

So when it was decided that we were going to do a special comic book, in conjunction with the San Diego Police Department (SDPD), the San Diego District Attorney's Office, and a non-profit social services organization, that would be distributed into school systems, the **WildC.A.T.S Adventures** characters seemed like the natural heroes for the job.

As the book's regular writer, I was picked to write what came to be known as the "gang special." But I'm a middle aged, middle class white guy, and what I know about gangs mostly centers on hoods in black leather jackets with switchblades and bicycle chains. *West Side Story* all the way. But not what we needed for this project.

That's why I spent one very hot Saturday night with the SDPD gang unit, in the company of Sergeant Ray Shay and his terrific men and women. We don't normally allow ride-alongs with the gang unit. Sgt. Shay told me, "because it's too dangerous. But in your case, the lieutenant wants to make an exception." Boy, did I feel special.

The gang unit's shift starts at 4:00 pm. Around 5:00, the ten men and women on duty sat down around a couple of tables, talked about the events of the night before, and shared information and leads about the night to come. And then we were off.

Our evening really started as soon as we got to the station to police watch, a process of two and a half hours in this case. We showed up — me, three more male undercover officers (you're supposed to wear a T-shirt under it and a uniform blouse over it, but this was a *really* hot day, so I was under my T-shirt and against my skin) while the team members told war stories and joked about one another. The camaraderie in this team was genuine and encouraging.

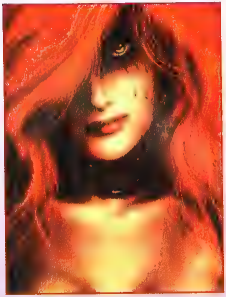
After dinner, things really got under way. The whole group travels together, in four or five separate cars, two officers to a car (except for the sergeant, who rides alone). Our first stop was to be a park in an area called Linda Vista, where a gangster wanted for questioning in association with a recent murder had been spotted. Pulling into the park, my nerves started to get to me. What was I doing here? What would I get out of this that would be worth putting myself in this kind of situation? The cars pulled up next to a group of gangbangers sitting around on lawn chairs and on the grass, drinking beer. The guy they wanted to talk to wasn't

(CONTINUED ON PG. 129)

by Max Gottfried

DAWN, X-FILES, AND MOVIE MADNESS...

When Joe Linsner first illustrated covers and stories for **Cry For Dawn** in a glorious fashion, you knew he stood apart from the rest. Intricate detail, a lush palette, and great delineation. Oh yeah, he can a



paint pretty girls. Yowza Influencing peers and fans, Linsne almost sing handedly cr ated the "B Girl" scene which you s all over the planet toda This July Comic Ima presents **Joseph Michael Linsner: Dawn & Beyond**. 9 cards with host of cha cards: 6 chromium, a 3 card subset, a Medallion card, an uncut 6-ca sheet, plus 500 autographed cards. All are randomly inserted. What? thought all this stuff is in one box? Get real. Comic Images will be pro ducing Linsner phone cards and assorted other goodies, so don't har the phone yet.

Will These Cards Set Off Detectors At Airports

You say ya loved **Conan Chromium I**. Great. You say ya loved **Conan Chromium II**. Good. Tell ya what we're gonna do. Because y demanded it, here comes ... **Conan Chromium III**. That 's right Bu 90 more cards of chromium featuring that lovable barbarian straight from the covers of **Savage Sword**. Hey, you know the routine. In yo favorite comic store this July with art by Norem, Adams, Kaluta, Jusko and more. Lots of chase cards to drive you wild.

Yo, Adrian, I'm The Law

Judge Dredd makes his debut to the silver screen on June 30th. Collector's Edge, noted for their sports cards, will be producing tradi cards and pogs (!) for this motion picture, ***Judge Dredd: The Mo*** which will highlight the action-packed movie starring Sylvester Stallo 90 picture cards. Pog versions will debut shortly thereafter.

Shameless Shark Promotion

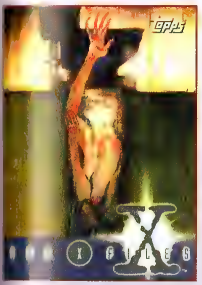
Street Sharks, the animated series and toy line, are slated for c this fall. Hey, it hasn't been released yet and already is a favorite with Card Shark.

Three To Beam Up

Star Trek: The Next Generation Episode Collection contin with its third series. 108 regular cards document the 26 episodes in card format. Beaming onto the planet in August, the numbering con from Series Two. Bonus cards will highlight 6 foil-stamped and emb cards festuring Klingon language and characters (1 in every 12 pack and 2 dual flip holograms featuring Crusher and Worf (1 in every 18 packs).

Just In Time For Barbecue Season

When Topps let fly their **X-Files** comic series, everybody was caught with their pants down. Nobody expected the bug-eyed demand for the pre-there issue. Well turn up the air conditioner, Patricia, 'cause hot off the grill comes **The X-Files: Season One**. You'll need oven mitts to handle the 72 super premium cards featuring episode photos from the FOX TV inaugural season. Add on another 24 cards with original, new artwork from talented fantasy artists: Thom Ang and Cliff Nielsen. Better dry off those sweaty palms to hold the 3 levels of chase cards: six foil-etched comic cover inserts by artist Mirun Kim,



and 4 Topps Finest chromium photo cards. 72 foil versions of the regular card series can be found, one in every pack! **The X-Files Collector's Album** will contain card #0, not available anywhere else.

Mighty Morphin Money Makers

Some things are in inevitable. The sun rising in the east, Kramer zipping through Seinfeld's door and oceans of kids stampeding to see *Mighty Morphine Power Rangers The Movie*. Stop that snickering. The Card Shark hasn't suddenly turned into a wuss. You can not ignore the numbers: $1 billion in worldwide licensed merchandise sales. $200 million of ad support from Coke, Kellogg, McDonald's, Jell-O and more.

Sold to the last

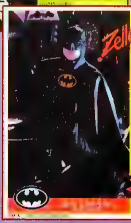
Fleer, with their 150-card series. The younger set will flip for the 12 hologram chase cards. 24 power pop-ups. found one in every pack, will drive your little brother bonkers. These same munchkins are future comics/cards fans, so think twice about these Mighty Moola Rangers.

Batman Movie Cards From Around The World

The highly anticipated movie card release by Fleer is Batman **Forever**. As detailed last issue, it boasts 150 cards with a hologram in every pack. Previous card sets of the Batboy movies were produced by Topps. As a matter of fact, Topps gets in on this year's action with a **Batman Forever** sticker set. This is not their first such sticker set. Your attention please, fellow card predators. Class is now in session.

Initially, *Batman Returns* had a sticker set by Topps which saw a very limited distribution. Shoot. Even the vaultkeeper at Topps couldn't find a set. The Land Down Under produced their very own set of *Batman Returns* cards. Dynamic Marketing of Australia used essentially the same images as those of Topps, they had 150 regular cards, 20 stickers, 3 Gotham City Dollars and 10 Gold stamped cards. A trip north to Zeller's Department Store of Canada produced 24 cards of the Dark Knight. The idea was to collect 6 letters that spell Batman and you could win a lovely jacket. Oh joy. Instructions on the back are in English and French for you bi-lingual smarties. Cromy of Argentina created a Spanish language *Batman Returns* card game. No, that's not pronounced "crummy" (although it may as well have been because they were produced mucho cheapo and housed in a lime green plastic box).

In England, 12 collector boxes from the first Bats movie featured playing cards on the reverse. So tell me, guv'nor, why didn't they produce all 52 playing cards? Could it be the shark sightings off Brighton may have devoured them? Nah



"ADVENTURES OF BATMAN AND ROBIN, THE"
Skybox 1995
Box $30
90 Card Set $20
Singles $0.15
Pop-up Cards $1
Thermal Cards $5
Foil-stamped Cards $7

AKIRA
Cornerstone 1994
Box 30
100 Card Set 20
Singles 0.15
Insert-(3) chromium 8
(1) prism 30

BATMAN MOVIE SERIES I
Topps 1989
Box 12.5
132 Card Set (w/22 stickers) 10
Singles 0.1
Stickers 0.15
Factory Set (w/11 bonus cards) 18

BATMAN MOVIE SERIES II
Topps 1989
Box 10
32 Card Set (w/22 stickers) 9
Singles 0.1
Stickers 0.15
Factory Set (w/11 bonus cards) 20

BATMAN RETURNS
Topps 1992
Box 15
88 Card Set 10
Singles 0.1
10 Stadium Club Card Set 4

BATMAN RETURNS STADIUM CLUB
Topps 1992
Box 15
100 Card Set (foil stamped) 15
Singles 0.15

BATMAN: SAGA OF THE DARK KNIGHT
SkyBox 1994
Box 40
100 Card Set 15
Singles 0.2
Spectra etched 1-5 10
Skydisk 75
Binder 12
Promo Skydisk 75
Promo Card Georgia Dome 10

BATMAN THE ANIMATED SERIES
Topps 1993
Box 25
100 Card Set 15
Singles 0.15
6 Vinyl Cel Cards 10

BATMAN THE ANIMATED SERIES II
Topps 1994
Box 35
90 Card Set 15
Singles 0.15
Cels 1-4 10
Danny Devito Autograph card 75

BEAVIS AND BUTTHEAD
Fleer Ultra 1994
Box 35
150 Card Set 20
Singles 0.15
Scratch and Sniff Cards 1-10 3

BOB MARLEY
Isand Vibes
Box 65
50 Card Set 20
Singles 0.15
Evil Etched 5
Gold Foil 7

BONE
Comic Images 1994
Box 40
90 Card set 15
Singles 0.15
Chromium cards 1-6 9
Cartoon Covers subset 1-3 15
Medallion card 25
Sketch card 75
Mini press sheet 20

CHRIS ACHILLEOS I
FPG 1992
Box 40
90 Card Set 15
Singles 0.15
Silver Foil-stamped cards 5
Gold Foil-stamped cards 6
Autograph Card (250) 125

CHRIS ACHILLEOS II
FPG 1994
Box 35
90 Card Set 10
Metallic Storm Cards (5) 6
Autograph Card (1000) 45
Signed and numbered 10-up sheet 35
Binder 15

CHROMIUM CONAN II
Comic Images 1994
90 Card Set 30
(variations exist of 15,22,27,28,32,41, 45,52,55,73 & 83)"
Prism Cards (6) 12
Foil Subset (3) one set/case) 15
Medallion Card 25
6-card uncut sheet 20
Mini-press sheet 20
Uncut sheet 100
Holochrome cards 15

CONAN
Comic Images 1993
90 Card Set 40
Single Cards 0.5
Six Prism Cards P1-P6 10
Holochrome Cards (2) 20
Promo Card (a89) 5

CROW
Kitchen Sink 1994
Box 45
100 Card Set 15
Chromium Cards (6) 15
Crow Vision Cards (10) 6

DARRELL SWEET
FPG 1994
Box 35
90 Card Set 15
Metallic Storm Cards (5) 9
Autograph Card (1000) 50
Signed and Numbered 10-up sheet 35
Binder 15

DC BLOODLINES
SkyBox 1993
Box 22
81 Card Set 10
4 Foil Cards 14
Superman Redemption Card 15
Redeemed Card 20

DC COMIC CARDS SERIES 1
DC 1988
48 Card Set 20
Singles (1-48) 0.5

DC COMIC CARDS SERIES 2
DC 1990
72 Card Set 30
Singles (49-120) 0.5

DC COSMIC CARDS
Impel 1992
Box 10
180 Card Set 9
Singles 0.1
Holograms DCH1-DCH10 4

DC COSMIC TEAMS CARDS
SkyBox 1993
Box 20
50 Card Set 12.5
Singles 0.15
6 Holograms 5

DC MASTER SERIES
Skybox 1994
Box 35
90 Card Set 15
Singles 0.15
Single Sided Foils (4) 10
Double-Sided Foils 15
Superman Skydisk SD2 30

DON MAITZ
FPG 1994
Box 35
90 Card Set 10
Metallic Storm Cards (5) 6
Autograph Card (1000) 45
Signed and numbered 10-up sheet 35
Binder 15

DOOMSDAY: THE DEATH OF SUPERMAN
SkyBox 1992
15 *"(80,000 boxes produced; all have serial number)"*
20 Box 120
100 Card Set 45
Singles 0.5
0.5 4 Specialty Cards, S1-S4" 30
2 Superman Symbol Cards 25

DRACULA
30 Topps 1992
0.5 Box 39
100 Card Set 19
Singles 0.15

EMPIRE STRIKES BACK
Topps 1980
10 Series I: 132 cards (w/33 stickers) 9
0.1 Series II: 132 cards (w/33 stickers 40
4 Box 40
Series III: 88 cards (w/22 stickers) 30
Box 40
20 Box 60
12.5 Singles 0.5
0.15 Stickers 1
5

EVIL ERNIE
Krome Productions 1994
100 Card Set 18
35 Singles 0.15
15 Krome cards 1-5 7
0.15 Autographed Kromies 1-5 (black ink on back) 35
10 35
15 Autographed & numbered cards 50
75 Evil Ernie chrome promo 8

Darrell Sweet, Begging for Safe Passage, FPG

Image Universe, *Riptide*, Topps

Lady Death chrome promo	15
Krome Productions chrome promo	5
Gold convention promo	15
Factory Chromium Set	50

GARGOYLES
Skybox 1995

Box	40
Full Set	20
Singles	0.2
Pop-up cards	1
Foil cards	5
Redemption card	25

HILDEBRANDT
Comic Images 1992

Box	30
90 Card Set	14
Singles	0.1
6 Prism Cards	10

HILDEBRANDT II
Comic Images 1993

Box	25
90 Card Set	13.5
Singles	0.1
6 Chromium Cards	9.5
Autograph Card (250)	75

IMAGES OF SHADOWHAWK
Topps 1994

Box	20
100 Card set	8
Singles	0.15
Foil cards 1-7	6
Mini promo sheet	3
Shadow Blast	50

IMAGE UNIVERSE
Topps 1995

Box	50
90 Card Set	20
Singles	0.25
Holochrome	6.00-8.00
Clear Zone	6.00-8.00

JACK KIRBY
Comic Images 1994

Box	25
90 Card Set	10
Chromium Cards (6)	8
Subset (3) one set/case	15
Medallion Card	25
24KT Autograph Card (500)	45

JEFF JONES
FPG 1993
"Each Box numbered and limited to 64,000 boxes"

Box	32
90 Card Set	15
Singles	0.2
Ultra #D Holograms H1-3	7
Autograph Card	60

JOHN BERKEY:
SCIENCE FICTION ULTRAWORKS
FPG 1994

Box	30
90 Card Set	15
Singles	0.1
Metallic Storm 1-5	7
Signed	50
Gold Metallic Storm set 1-5	55

Gargoyles, *Bronx*, SkyBox

JOHN BYRNE'S NEXT MEN
Dark Horse Comics 1993

Singles	1
Comic Coupon redemption	1

JULIE BELL
Cardz 1994

Box	30
50 Card set	10
Singles	0.15
Tekchrome cards 1-10	2
Promos P1-P2	2
Autograph card	45

KEITH PARKINSON
FPG 1994

Box	35
90 Card set	9
Singles	0.15
Metallic Storm 1-5	7
Signed	50
Signed and numbered 10 card sheet	30

KEN KELLY
FPG Cards 1992

Box	29
90 Card Set	15
Silver Hologram Cards H1-H3	7
Autograph Card (1000)	150

KEN KELLY II
FPG 1994

Box	35
90 Card Set	10
Metallic Storm cards (5)	6
Autograph Card (1000)	45
Sketch Card one/case	50
Binder	15
Capital City Conv. Signed Card	30

LADY DEATH CHROMIUM
Krome 1994

Box	65
100 Card Set	30
Singles	0.2
Metallic Cel cards (5)	15
Mystery Card	18
Autograph Card (1500)	45

LARRY ELMORE
FPG 1994

Box	35
90 Card set	9
Singles	0.15
Metallic Storm 1-5	7
Signed	50
Signed and numbered 10 card sheet	25

LOIS & CLARK:
THE NEW ADVENTURES OF SUPERMAN
Skybox 1995

Box	35
Full Set	20
Singles	0.15
Tattoos	0.25
Holochip foil	8
Diffuser foil	4
Photo pin	4

MADMAN X 50
50 Card Set

MARS ATTACKS
Topps 1994

Box	3
100 Card Set	2
First Day Cards	1
Chrome Cards (4)	10
Gold Comic redemption cards	30
Zina Saunders autograph card	50

MARVEL FLAIR
Fleer 1994

Box	80
150 Card Set	45
Singles	0.75
Power Blast	5.00–10.00

MARVEL FLAIR ANNUAL
Fleer 1995

Box	75
150 Card Set	40
Singles	0.75
Power Blast	1.00–3.00
Holo Blast	3.00–4.00
Duo-Blast	4.00–6.00
Chromium	3

MARVEL MASTERPIECES
SkyBox 1992
"(Each box numbered, limited to 350,000 boxes)"

Box	100
100 Card Set	45
Singles	0.75

Bonus Cards: 1-D-Thing vs. Hulk, 2-D-Surfer vs. Thanos, 3-D-Wolverine vs. Sabretooth, 5-D Capt. America vs. Red Skull

Bonus Card 4-D-Spiderman vs. Venom	18
Sealed Tin Box	50
Lost Masterpieces LM1-5	5

MARVEL MASTERPIECES: HILDEBRANDT
Fleer 1994

Box	50
140 Card set	25
Gold signature cards (140)	1
Holofoil (10)	3
PowerBlast (9)	4
Jumbo Pack Holofoils (10)	4

MARVEL MASTERPIECES 1993
SkyBox 1993
"(Each box numbered, limited to 350,000 boxes)"

Box 40
100 Card Set 20
Singles 0.15
Bonus Cards S1-S8 9

MARVEL METAL
Fleer 1995
Box 75
138 Card Set 45
Singles 0.25
Flasher Singles 0.75
Gold Blasters 3
Metal Blasters 2.00–3.00

MARVEL UNIVERSE SERIES I
Impel 1990
Box 90
162 Card Set 40
Singles 0.4
"5 Holograms, MH-1–MH5" 10

MARVEL UNIVERSE SERIES II
Impel 1991
Box 55
162 Card Set 30
Singles 0.25
"5 Holograms, H-1–H-5" 12

MARVEL UNIVERSE SERIES III
SkyBox (Impel) 1992
Box 25
200 Card Set 17
Singles 0.2
"5 Holograms, H-1–H-5" 5

MARVEL UNIVERSE SERIES IV
SkyBox 1993
Box 24
180 Card Set 12
Singles 0.1
9 Foil Cards 4.1
1 3-D Spider-Man Hologram #H-IV 30

MARVEL UNIVERSE
Fleer Flair 1994
Box 85
150 Card Set 50
Singles 0.5
Power Blast foil 1-18 5

Mackinaw, Mike Allred

"MASK, THE"
Cardz 1994
Box 35
100 Card Set 14
Telechromes (10) 10

"MAXX, THE"
Topps 1994
Box 35
90 Card set 12
Singles 0.15
"Foil cards 1 4, 6" 7
Foil card S-redemption 25
Autograph card 35

MCFARLANE SERIES I
Comic Images 1989
45 Card Set 15

MCFARLANE SERIES II
Comic Images 1990
45 Card Set 15

MIGHTY MORPHIN POWER RANGERS
Collect-A-Card 1994
Box 40
72 Card set 10
Singles 0.2
Powercaps 1-10 0.5
72 Card Power foil set 40
3-card prototype set w/cap 7

MIKE KALUTA
FPG 1994
Box 35
90 Card Set 10
Metallic Storm Cards (5) 6
Autograph Card (100) 45
Signed & Numbered 10-up sheet 30
Binder 15

MIKE PLOOG
FPG 1994
Box 35
90 Card Set 10
Singles 0.15
Metallic Storm 1-5 6
Autograph Card 45
Signed 10-card sheet 25
Promo (two different) 1
Binder 15

OLIVIA SERIES I
Comic Images 1992
Box 23
90 Card Set 14
Singles 0.1
6 Prism Cards 9

OLIVIA SERIES II
Comic Images 1992
Box 40
72 All Prism Card Set 20
Singles 0.5
6 Chromium Cards 12

OLIVIA SERIES III
Comic Images 1994
Box 40
90 card set 15
Singles 0.2
Holochrome cards 1-6 9
Medallion card 25
Special set 1-3 50
Autograph 80

Marvel Metal, *Sabertooth*, Fleer

PEPSI-COLA TRADING CARDS (2nd Ed.)
Dart Flipcards
Box
Set
Singles
Chrome Cards
"Tall Boy" Chase Card"

RETURN OF SUPERMAN
SkyBox 1993
"(10,000 cases produced)"
Box
100 Card Set
Foil Enhancer Cards SP1-SP4
1 Bonus Card

RETURN OF THE JEDI
Topps 1983
Series I (132 Cards (w/33 stickers)
Box
Series II (88 cards (w/22 stickers)
Singles
Stickers
Box

RIIIVENA
FPG 1993
Box
90 card set
Singles
Holograms
Gold hologram set
Autograph card
Promo

SANDMAN PREMIUM CARDS
Skybox 1994
Box
90 Card Set
Singles
Gold Endless cards 1-7
Morphex Hologram
Silver proto-type Endless cards 1-7
Morpheus prototype hologram
Autograph cards
Binder

SKELETON WARRIORS
Fleer Ultra 1995
Box
100 Card Set
Singles
Glow Cards
Power Blast 2.00–3
Cels

SPIDER-MAN
Fleer 1994
Box
150 Card set
Singles
Cels 1-12
Holograms 1-4
Gold Webs 1-6 (Jumbo Box)
Gold Webs 7-12 (Anco Box)

STAR TREK: DEEP SPACE NINE
Skybox 1994
100 Card Set
Singles
Spectra Cards SP1-4
Gold Spectra Card SP5

THE WORLD OF TRADING CARDS CHANGES THIS JUNE...

FOREVER

ONE HOLOGRAM IN EVERY PACK

BATMAN AND ALL RELATED ELEMENTS ARE THE PROPERTY OF DC COMICS. TM & © 1995. ALL RIGHTS RESERVED.
PRODUCED AND DISTRIBUTED UNDER LICENSE BY FLEER ENTERTAINMENT.

Redemption Card 30
Promo and Prototype Cards 2

STAR TREK MASTER SERIES
Skybox 1994
Box 25
90 Card Set 12
Spectra Etch (5) 8
Promos 1

STAR TREK MASTER SERIES II
Skybox 1994
Box 30
90 Card Set 15
Spectra Etch (5) 10
Promos 1

STAR TREK: THE NEXT GENERATION
Impel (SkyBox) 1992
Box 30
120 Card Set 20
Singles 0.2
5 Bonus Cards 2.75
4 Hologram Cards 12
Mail Offer Hologram 25
"Collector's Set in Tin (limited to 10,000)" 75

STAR TREK: TNG EPISODE COLLECTION
Skybox 1994
Box 25
108 Card Set 10
Klingon Set (6) 10
Hologram Set (2) 30
Promos 1
SERIES 2
Box 35
96 Card Set 10
Singles 0.1
Foils 7.00–9.00
Holograms 40.00–55.00

STAR WARS (*Also see Return of the Jedi*)
Topps 1977
-Series I: Blue,
66 cards (w/11 stickers) 70
Singles 1
Stickers 2
Box 175
-Series II: Red,
66 cards (w/11 stickers) 50
Singles 0.75
Stickers 1.5
Box 120
-Series III: Yellow,
66 cards (w/11 stickers) 50
Singles 0.75
Stickers 1.5
Box 140
-Series IV: Green,
66 cards (w/11 stickers) 50
Singles 0.75
Stickers 1.5
Box 100

STAR WARS GALAXY
Topps 1993
Box 50
140 Card Set 25
Singles 0.25
6 Etched Foil Cards 15
Darth Vader Etched 20
Uncut Spectra card sheet 100

STAR WARS GALAXY II
Topps 1994
Box 35
135 Card set 15
Singles 0.15
Foil Inserts 1-6 7
Autograph redemption card 75
Uncut Spectra card sheet 100

STAR WARS: A NEW HOPE
Metallic Images 1994
Box/Set 50

STAR WARS: THE EMPIRE STRIKES BACK
Metallic Images 1994
Box/Set 50

STAR WARS WIDEVISION

Star Wars Galaxy, *Boba Fett*, Topps

Vampirella, Topps

Topps
Autogr

Cards A1 A15
(each has 2 different fronts) 40
Chromium Poster one/case 25
0.25
1995 15
Box
Fok set
Singles
Topps Finest

"TICK, THE"
NEC 1992
36 Card Set 8
Singles 0.2
"Test Sheet #1 (10,000 made)" 5
"Test Sheet #2 (5,000 made)" 5

ULTRA X-MEN
Fleer 1994
Box 75
150 Card set 20
Singles 0.15
Hildebrandt Portraits 1-9 4
Fatal Attractions 1-6 6
X Men's Greatest Battles 1-6
(Jumbo Box)
Blue/Gold Team 1-6
(Anco 12-card pack box)
Silver X-overs 1-6
(Anco 11 card pack box)

VAMPIRELLA
Topps 1995
Box 35
90 Card Set 13
Singles 0.2
Gallery Cards 6.00–8.00
Holo Glow Cards 8.00–10.00
Gold Cards 1

VERTIGO
Skybox 1994
Box 60
Full set 30
Singles 0.3
Foil cards 15
Skydisc 85

WILDSTORM
Wildstorm 1994
Box 60
100 Card Chromium Set 40
Refractors (9) 6

X-MEN SERIES I
Impel (SkyBox) 1992
Box
100 Card Set by Jim Lee
Singles 8
"S Holograms, XH-1 - XH-5" 5

X-MEN SERIES II
SkyBox 1993
Box
100 Card Set
Singles 75
"9 Gold Foil Stamped Cards, G1- G9" 20
"3 Holograms, H1-H3" 0.15
"3-D Wolverine Hologram, H-X" 4

"X-MEN, FLEER ULTRA"
Fleer 1994 8
Box
Full set 12
Singles
Fatal Attractions cards 12
Team Portrait
Greatest battles
Team triptych

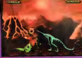
X-MEN ULTRA '95
Fleer 1995
Box 35
Full Set 13
Singles 0.2
Chromium cards 6.00–8.00
Hunters and Stalkers 8.00–10.00
Suspended Animation 1

YOUNGBLOOD
Skybox 1995
Box 60
Full Set 30
Singles 0.3
Stickers 15
Wiggle cards 85
Redemption cards
Skydisc

MEGA BYTE ME

PRIMAL RAGE

by
Marshal M. Rosenthal



[illegible] — or hope for a pad to take you [illegible]. You can program in moves if you've got [illegible] pad). Once you're set — off [illegible] (at least on the Apes since they've [illegible]) and the battle begins. The operative [illegible]: "Hurt Your Opponent Until He's Dead" [illegible] until his power meter at the top gets [illegible] so he goes down for the count. Go [illegible] slime, fire, jump up and stomp him [illegible] the mouth, pound your tail into his hide [illegible] across the landscape. Let [illegible] — this game doesn't reward [illegible] the best part is how you can work [illegible] at times to get up from a [illegible]. And of course you get to do that lovely victory dance when you win.

[illegible] places to fight, places like the Cliff [illegible]), the Inferno, among others. [illegible] you can fight against the same foe as [illegible] the colors change or you'd get [illegible]. The side-scrolling with no stupid stuff [illegible] to take your focus away from [illegible]. Yes, those [illegible] are there, [illegible] underfoot [illegible] (we kept [illegible] them, that kind of [illegible]). Thanks for asking.

It's [illegible] are big, big, BIG). [illegible] these guys work by filming [illegible] and using hundreds of frames of [illegible], then adding in bits like hair and [illegible]. And the various special moves and effects show off just what software developers can do if they really try. Characters are 'fantastic' in that they combine elements of many. For example, Armadon is part triceratops, ankylosaurus and [illegible]. Vertigo is part cobra/part [illegible], [illegible] with feline striping and the sounds of a tiger.

[illegible] should know that there's plenty of hidden [illegible] — [illegible] to know what [illegible] around, sometimes they [illegible] are performed [illegible] so there's more going on than just another 'fighting' game, dude.

[illegible] but they're not in this one (not in the [illegible]). You'll have to wait for the CD versions for that — [illegible].

Product Information:
[illegible]
Warner Interactive

[illegible]
marshair@pipeline.com

R-ZONE

...tal M. Rosenthal

...sent way cool? Then you want **R-Zone**. Yes it's one of ... virtual reality-type helmets, but no — it ain't too ...sive and doesn't hook up to anything that keeps you ... in a chair. And it's pure fun.

...w, check it out — it's more like a headband attached ... wash Gordon-like red lens that dangles down in front of ...right eye. There's a stereo speaker riding shotgun on ...headband, making contact with your ears. The only thing ...ing down is a cable going to a controller that looks like ...bred off a Sega or Nintendo and then zapped around. ... All the electronic guts and the batteries [3 AAA's] are ...the controller, so the headband is lightweight — the ...elastic, which means one size fits all. Now comes the ...art. The front of that controller's got a slot that takes ...d game carts. So now you see, it's not some fancy, ...onic monocle, it's a game machine. But not what you'd ... so keep reading.

...ON" switch and that small lens over your eye glows ... Red life. There, floating in front of your eye ...ged at just the right distance) you'll see fighting char... glowing in red. Of course what you see varies with the ... but it's just like a hand-held L.C.D. game, only you're ...close and in your face. Nobody else sees a thing, they ...re all day at your face and nothing shows. It's one ...for your eye only.

...does it look like exactly ...ne staring with a game ...ou add to that well defined ...raphic that have good, ...shapes and excellent detail. ...now imagine that those ...ics aren't moving like an animated cartoon but ...— the way L.C.D. games do. Finally, turn all the char... up fact everything (like the score and energy bars, ...deep, vivid red and you got it. But don't forget, this ...e the action isn't on a screen that you're looking ...n, it's right there in front of your eye in perfect 3-D ...for. So ahead and whip your head around, jump ...am ...oke — doesn't matter, cause now the action moves ...with you. And don't forget the sound effects. Sweet ...blasts and blaps, but cool sounds that are right on the ...

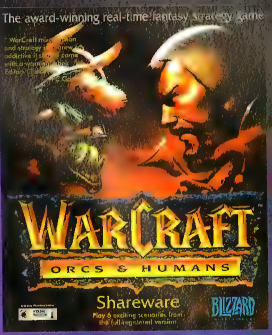
...all cool stuff, but what kind of games ...e get? All ...hit titles — some of which haven't even come out ...yet like **Batman Forever**, **Mortal Kombat 3**, **Ka... Trackers**, **Judge Dredd**, **James Bond** (Golden Eye) and ...world. R-Zone comes with a game, the rest are sold ...arately. Different carts are randomly inserted — you're ...th with the B-man and help him and Robin take on the ...Riddler and Two-Face — using fists, fancy moves and the ...Batarang and Batboat through 5 action packed ...s. The one will retail for about $135.00 U.S., and the ...r games at around $35.00.

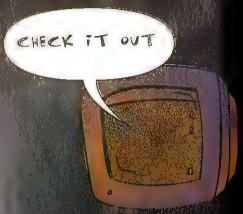
...mmunication:
...Electronics

WAR CRAFT

by Todd Hoffer

The Strategy of the 90's is how I would describe this fantasy game from Blizzard Entertainment. You are in command of either noble Humans or Evil Orcs as you try to construct medieval towns and defend against attacks from your opponent or the computer. This is a great game that will challenge even the most experienced of strategists. Beware of one thing, this game is very addictive, once you start you won't be able to stop until you have destroyed the evil Orcish hordes or crushed the weakling Humans. I have to give Blizzard Entertainment two thumbs up on the graphics. They are some of the best you'll find in a PC game. Warcraft is available for the PC and is networkable for two people, and is my personal pick of the month. So go to Egg, if say go out and get a copy today. It will be money well spent.





by Joe Mannarino

COLLECTING AT THE TOP

Dell and Timely are the hottest, but the real news is that it's not on the Golden Age being sought after and not in only high grade condition. While the origin issues continue to drive the market establishing record prices, low grade Incredible Hulks numbers within runs are selling better than ever. For the problem is important to remain aware of the difference in these two distinct markets. [illegible] of Silver Age, specifically Marvel age books, this distinction is imperative. And mid grade Silver is slow and actually down, but high grade, particularly with no page quality, remains strong.

Comics

Two well known collectors recently purchased the following: Golden Age **Daredevil** #1 NM-M $8,000, **Sub-Mariner** #1 Pennsylvania copy, durable grade, **National** #1, Denver copy VF/NM 2.5 x guide, **Detective Comics** #20, 23, 24 and 26 Mile High, 5 x guide. A run of **Uncle Scrooge** file copies recently sold as well [illegible] part with them. Diamond International Galleries reports the following sales: **Wonder Woman** #1 [illegible]

Flash Comics #1 $40,000, **Detective Comics** #28 $18,000, and the Mile High, **More Fun Comics** #84, 85 and 86 $2,800 each.

Original Art

After being in the forefront for a period of nearly eighteen months, the original art market now appears static in comparison. It's not that demand is lacking, arguably there are greater numbers of willing and able buyers than ever before. Kirby, Romita, Frazetta, Anderson, Infantino, Heath, Ditko, Wrightson, and many other prime Silver and Golden Age comic artists are still very much in demand. The problem has become the lack of new primary material entering the market. Lack of inventory has prompted dealers and collectors to increase prices and tighten terms out of fear of not being able to replace items that sell. Brad Savage, who, incredibly, celebrates his one thousandth convention, that's correct, by the time you read this Brad will have either participated in, or attended one thousand conventions dating back over twenty five years, reports the following sales: One page original art **Hulk** #5 $2,100 cash, $350 trade, four individual pages from **Hulk** #4 $2,400, $2,300, $2,150 and $1,600

In other transactions: Diamond International Galleries realized $30,000 for a Bingeri original painting from *Pinocchio* depicting Gepetto's store front. Two early **Fantastic Four** splash pages by Kirby sold in recent months for $25,000. A coun[illegible] quality Dick Tracy comic strip originals. Albert Moy acquired the first Swamp Thing art from **House of Mystery** #92. In an unconfirmed deal, the splash from **Spider-Man** #36 changed hands. A Frazetta "Cat" pencil sketch sold for $2,000. Speaking of [illegible] would heartily recommend a visit.

Ring Collecting

Ring collecting is at an all time high. Collectors are scrambling to acquire every kind of premium ring imaginable. From the new 1995 **Ninjak** ring to the rare 1937 **Captain Hawks Secret Scarab**, collectors are grabbing everything in sight. Why? The answer is really simple: collectors are getting in on the ground floor!

Unlike collecting comic books, collecting premium rings is relatively a new field. Almost every comic that was ever produced has been documented. The same can't be said for collectible rings. Every year hundreds of new rings are constantly being recorded. This gives ring collectors a chance to "discover" new rings and pick up potentially valuable rings at a great price.

Recent Premium Ring Sales

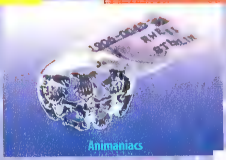
Animaniacs* (1995)	$24
Ninjak (1995)	Bronze $32
Ninjak (1995)	Silver $70
Keebler Elf (1970)	$20
Captain Hawks Secret Scarab (1937)	$2,200
Batman* (1995)	Sterling $110
Radio Orphan Annie Initial	$5,000
Charlie McCarthy	$440
Jack Armstrong Baseball	$1,200
Range Rider	$600
Quisp Figural	$2,000

*available from the Warner Brothers Catalog

Captain Hawks Secret Scarab

Ninjak - in bronze and silver

Charlie McCarthy


Animaniacs

Radio Orphan Annie Initial

Batman - in sterling silver

WANTED

OLD COMIC RINGS!

$CASH REWARD$

For these and many other elusive, rare comic character rings. Seeking NM/Mint examples. Will accept lower grades for rarer rings.

TOP PRICES PAID!

NO ONE PAYS MORE! No collection is too large or small. Send us a list of what you have for a quick reply or...

GIVE US A *RING!*

(410) 560-7100 ext. 271
JOHN K. SNYDER

DIAMOND
international
GALLERIES

1966 GREENSPRING DRIVE • SUITE 401
TIMONIUM, MD 21093

by Jerry DeFuccio

The Lighter Side of Dave Berg

The late, lamented Wally Wood said it: "It was Dave Berg and Basil Wolverton who made us kids eager to get into comics."

Dave Berg is but a year shy of his fortieth anniversary at **MAD** Magazine. Each new issue of **MAD** that hits the stands brings a rapid response to his "The Lighter Side." Bubbling over readers would tell us, "Dave Berg is so right! That very thing happened to me, just the other day!"

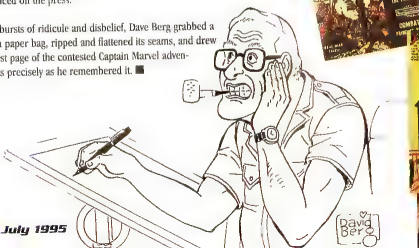
Berg started real early on his eternal career. He was just a tyke when the family made an excursion to Sheepshead Bay. The waters were serene and glistening. At his request, his parents ripped and flattened out a large brown paper bag and "little Dave Berg" proceeded to draw the entire expanse of the marina on it.

In due time, and better paper, Berg attended art courses at Pratt Institute and Cooper Union. It was as though the comic book boom was arranged just for Dave's convenience. He applied at Will Eisner's jam-packed, Drawing-to-Drawing Board Studio. Much as Eisner commended Dave's work, there was no more room in the shop. The next day, Berg was unexpectantly called in and directed to an inserted drawing board that seemed to materialize overnight.

Initially, Berg made a scintillating name of **Death Patrol**, which had a "recycling" gimmick. **The Patrol** was made up of convicts who wished fervently to fight the Germans, to redeem their violent crimes. Does that sound like *The Dirty Dozen* film of later vintage, 1967? Berg's layouts and scope of the **Patrol** had verve and undaunted energy. Action was constanly bursting all over the pages. Quality Comics publisher, "Busy" Arnold, had one objection. He told someone in command there, probably artist/editor Gill Fox, there was to be no more fatalities of Death Patrol members. He liked the setup just the way it was, no subtractions and no additions.

Berg was also in demand at other publishing houses, too. Particularly Fawcett, where he drew Captain Marvel from 1941-1942. At least ten publishers were vocal and ardent about Berg's art and storytelling. But Berg entered the Armed Forces, intent upon becoming a war correspondent. During a barracks bull session, Dave lounged on his cot, while a few recruits thumbed through an issue of Captain Marvel. They began to critique the art, unaware it was Dave's. Dave arose, exclaiming, "Say, that's mine! Let's see how it reduced on the press."

Amid bursts of ridicule and disbelief, Dave Berg grabbed a brown paper bag, ripped and flattened its seams, and drew the first page of the contested Captain Marvel adventure as precisely as he remembered it. ■



A SPLENDID TOY MODEL GIVEN FREE WITH THIS VOLUME

Nick's Picks

by Nick Wyche

BRING YOUR LIBRARY CARD TO ACME!

Within the pages of **The Acme Novelty Library** the readers will thrill to the ultra-stylish adventures of Jimmy Corrigan, the Smartest Boy on Earth. Mr. Corrigan will amaze you with his feats of mental aptitude. He'll astound you with his amazing emotional evisceration. He'll shock you with the truth of life's dark, demented dimensions!

Also in **The Acme Novelty Library** the readers will astound to the chronal calisthenics of Quimby Mouse. Quake as Quimby gets out of bed and shuts off his alarm clock! Quiver as Quimby shaves in front of a small mirror and cuts himself!

And don't forget, in **The Acme Novelty Library** the reader will be exposed to actual honest-to-goodness letters from other Acme-ites and their lurid, deeply personal confessions intended only for other **Novelty** aficionados.

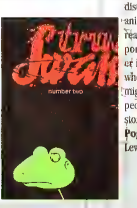
Actually, Chris Ware's work in this book reaches back to the 1930's and 40's for it's excruciatingly beautiful clean-line artwork. Story content, on the other hand, only reflects that era in a superficial manner. Ware enjoys, apparently, dissecting the darker, shadowy side of human nature. He takes simple, childish icons and infuses them with a sense of darkness and neurosis that deconstructs the simplicity of the images and burns them with a scene of the readers memory. One of the most unique features of the book is it's ever-changing format. Issue 1 was printed at basic comic book dimensions but slightly smaller size, # 2 and 4 were done as super tabloid-sized, while #3 was a digest-sized book. Ware apparently enjoys experimenting with format to push not only the graphics possibilities of the comic book medium, but also the story-telling. If your local comic shop isn't carrying **The Acme Novelty Library** contact Fantagraphic Books at 7563 Lake City Way NE, Seattle, WA 98115. Also, be sure to tell your retailer to order Chris Ware's new Jimmy Corrigan mini-series, beginning in May, also from Fantagraphics.

POGO FOR THE '90'S? OR JUST ANOTHER SWAMP?

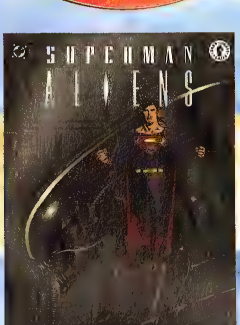
I had the good fortune recently to come across **True Swamp** issues #1-5 by Jon Lewis. Jon began self-publishing this book a while back and won the Xeric grant last year for it. Slave Labor Graphics has now picked up the book and made the first four issues available again while #5 is the first Slave Labor issue. If your store isn't carrying this title you can get it directly from Slave Labor Graphics, just write asking for a catalog to: Slave Labor Graphics, 979 S. Bascom Ave., San Jose, CA 95128.

After all that, you're probably wondering exactly why you would want to pick the dang thing up in the first place. Remember **Pogo** and the Okeefenokee Swamp? Forget 'em! **True Swamp** is really "true swamp". It details the lives of Lenny the Frog and his acquaintances in a large marsh located outside of an industrial city. Now, of course, the swamp is not exactly completely realistic. How entertaining would 24 pages of "creek, rabbit, cawcawcaw, hoot hoot, drip drip" be, huh? No, Lenny and the others all speak to each other (in a language we, the reader, can understand, but none of the book's human characters can), they have their own currency for barter (the names of cities and the mental images they project), watch swamp fairies fight and politic (what you've never seen a swamp furry before?), and to cap it all off, Lenny is the single most neurotic frog in history.

All of these elements play together with Lewis' obvious desire to accurately portray life in a distinct micro environment to beautiful effect. The animals act like animals, the swamp feels like a real swamp, and at the same time the animals portray a level of "humanity" that draws the reader in and snares him in their web. For people who loved Pogo and his friendly little critters, you might want to leave this book alone. For those people who loved Walt Kelly and his abilities as a storyteller and cartoonist...aw heck, go buy a **Pogo** reprint book, but save a few bucks for Jon Lewis' **True Swamp**!



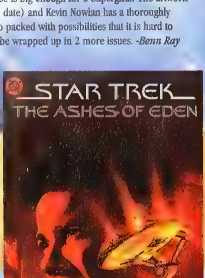
Overstreet's FAN faves



Superman Vs. Aliens #1
Dark Horse Comics/DC

A distress buoy has been sent out from what may be a lost city from Krypton. Seeing as how Superman has always been just a little homesick, he jumps on the case. However, when he arrives at the floating city, populated by castaways who have been there for a long, long time (sounds like *Gilligan's Island* in space), something's amiss. That's right, Aliens have infested the rock. Clark Kent must not get out to the movies too often because he doesn't recognize these critters as a threat until they attack him. Even so, how could a hoard of Aliens pose a threat to the Man of Steel? Well, he's a solar battery and there's no star in proximity. To top that off, he just sent some people he rescued back to Earth in his ship, his only means of escape. And guess what, the evacuees have chestbursters in them. Clark seems to be batting significantly less than a thousand on this adventure. Lucky for him a tough little blonde haired, blue eyed cookie named Kara has his back. A Kryptonian named Kara? Does anyone want to take bets whether the DC universe is big enough for 2 Supergirls? The artwork by Dan Jurgens (his best to date) and Kevin Nowlan has a thoroughly unique look. The story is so packed with possibilities that it is hard to believe that everything will be wrapped up in 2 more issues. *-Benn Ray*

Star Trek — The Ashes of Eden
DC



After bringing back a severely battered U.S.S. Enterprise, James Kirk finds out his beloved ship will be decommissioned (for good this time) and destroyed as war games practice target. When an old rival is promoted to Starfleet Supreme Commander, a restless Kirk decides enough is enough and resigns. Through a series of bizarre twists and turns, he is reunited with the Enterprise, falls in love with a lovely young woman, and is pitted against his former crew in a plot that reached from the top of the Federation all the way to the Klingon and Romulan Empires. The faithfulness to detail by Steve Erwin and Jimmy Palmiotti are gratifying, and help complete the feel of the book. William Shatner's first foray into writing **Star Trek**, fleshed out and polished by **Trek** veterans Judith and Garfield Reeves-Stevens, is [illegible] than his first attempt at directing it. The fast paced story keeps your [illegible] the resurrecting almost every **Trek** cliché. (A power mad admiral conspires with Klingons to start a war. Kirk and Co. save the day.) But, hey, it's the clichés that make **Star Trek** cool. *- Mark Haynes*

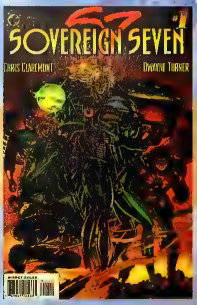
The Avengers #388
Marvel

Woo Hoo! If you like Mike Deodato's artwork, spend the buck fifty and check out Avengers. What? The Avengers, that lame team from Marvel? Well, kiddies, they ain't lame no mo'. In part 4 of the Taking of A.I.M., writers Bob Harras and Terry Kavanagh put everything into this one. The dying Captain America, Modok, Modam, the Red Skull, a piece of a Cosmic Cube (come on, you remember those wacky Cosmic Cubes), a secret island base, A.I.M., and of course the Avengers, looking buff boys and girls. Mike Deodato has given that certain je ne ce'qois to earth's mightiest heroes. Hercules looks like the mythic hero (eve through a personal crisis at the time he was de). Black could kill me when it's over, and I wouldn't mind Ma al bod smashing, especially Giant Man, get it, Giant, sma ing. Anyway, try it, you might like it -*Jeff Dillon*

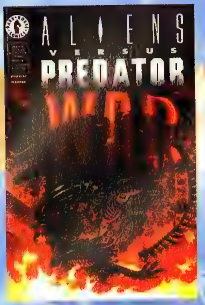
Avengelyne #1 (Regular edition)
Maximum Press

In case you missed it, **Avengelyne** is based on Cathy Christian, the former Vampirella model. Were you entirely prepared to hate this comic? I was, and I'm here to tell you I was wrong. Maybe not entirely wrong (you can only tell in the long run), but wrong enough to recommend **Avengelyne** #1 as a good read. This book shows some potential. The story has Avengelyne, seemingly an angel cast out of Heaven, confused and trying to find her way in the human world. The forces of evil, headed by Mr. Belisle, also known as Lord B'Lial, are close behind her, sensing her power. She defeats one demon attack, but a confrontation with Belisle sets the stage for continued conflict in the next issue. John Sunsman, Jonathan Sibal, and Danny Miki handle the art from a story by Rob Liefeld and a script by Robert Napton. Check it out! —*J.C. Vaughn*

Sovereign Seven #1
DC



Chris Claremont is back in action and everyone should rejoice. When I first heard about this project, I started acting like a kid again. Each week I rushed to my local comic store asking, "Are you sure it didn't come in this week?" Of course, being the clever little weasels that they are, all the guys that work at the shop started calling me FAN-Boy. Anyway, the hype was accurate. Claremont, with some bold art by Dwayne Turner, delivers in a big way. This group of outcasts falls to Earth and lands in the middle of a fight. They become immediately involved. Claremont's writing proves that there is a lot going on in these pages, and just skimming over the story just isn't going to cut it. Get on this book while the getting is good, remember what Claremont did for those wacky-bot-lovable Marvel mutants. *-Benn Ray*



Aliens vs. Predator: War #0
Dark Horse

This prequel to Dark Horse's new **War** storyline originally appeared in the **Dark Horse Comics Insider,** Volume 2, and reintroduces Machiko Noguchi, a total babe who has been...errr...lucky enough to get adopted into a Predator hunting clan. Machiko and her clan travel from one desolate, Alien-inhabited world to the next, killing the little buggers and kidnapping the Alien Queens as a sort of prize. She finds herself being mocked and *alien*ated by the other Predators because of her heritage, but proves herself repeatedly in battle. You'll be biting your nails when Machiko gets herself trapped in the Predator ship's nesting chamber with the Queen Alien herself! Writer Randy Stradley's descriptive dialogue of the sights and emotions of the battle is what really makes this book a pleasure to read. The upcoming **War** series should be spectacular! - *Brady Darvin*

John Jakes' Mullkon Empire #1
Rekro-Comix

Pollution, destruction, and illegal dumping are only the beginning of the first of the six in this miniseries of a sci-fi family drama. Jeremy Scrivener, a researcher, discovers a family secret and puts his life in danger to find out the actual truth. The Mullkons' family business of trash hauling has an interesting family origin, and they would do anything to keep this a secret, anything. Jumping from scene to scene, you are introduced to the entire family, from Kai, who's head of the family, to Azore, the unwanted Mullkon. Kate Worely draws you into the story with exploding asteroids and lots of action, which present a problem for Rafaello Mullkon, captain of the Cygnus Delta station. You must read it twice to get the full impact of the ongoing events. Go out and buy this first issue because you'll want to follow this series through to the end. -*Cathy Disbrow*

Doom, gloom, and a bunch of mutant teen-agers all add up to **Generation X** #5. This issue revolves around a trip into the Big Apple, where our intrepid young heroes, Jubilee, M, and Synch find themselves up against a series of obstacles. First off, one of their team falls into a catatonic state in Rockerfeller Square. Second, a strange visitor from the past stops by, and third, our young heroes' limo is destroyed and their teacher is found missing. Another highlight is the development of the young character Penance, the silent outsider finally starts to communicate with her professor Banshee. Also, Paige [illegible] finds it's very hard to deal with the terminal Legacy Virus. The creative team of Lobdell and Bachalo create a disturbing, thought-provoking, yet entertaining story. - *Yai Kao.*

Vertigo Visions — Prez
DC/Vertigo

Vertigo Visions — Prez is a story that was very eventful and exciting. The story flowed at a consistent pace, yet, still left you on the edge of your seat before turning to the next page. Ed Brubaker, the writer, succeeded at an excellent attempt to keep the readers interested by using the element of doubt. One does not know (but is dying to) if Prez, the mysterious, unknown character, is alive, and if he is alive, will he be the father of the poor, confused, misunderstood main character P.J. P.J. is a very well-developed character who's attempt to solve the world's problems, as well as his own, make this story so interesting. T
Shanower, defined the chain of events consis
what the writer was trying to express. Though
and crude, Ed Brubaker's description and flow
were developed even more so through detail
book really held my interest! - *Karis Pasadena*

Neil Gaiman's Lady Justice
Tekno • Comix

From the fantastic to the frightening, Neil Gaiman's imagination has spawned some of the most exciting characters and stories in modern comics to date. With that said, Neil Gaiman's **Lady Justice** is certainly no exception. Scripted by C. J. Henderson and beautifully rendered by Mike Netzer and Rick Magyar, Lady Justice takes Gaiman's love of the fantastic and merges it with the grim and gritty reality of today's modern world. A poetic punisher if you would, Gaiman's heroine (or heroines as the story progresses) becomes an instrument of a restless Justice, lashing out at an unprepared yet unyielding criminal element. With both great art and a great story(a rarity nowadays), as well as the fact that any comic with Gaiman's name on it sell and sell big, this one is practically a sure thing. Pick it up now! *-Scott Braden*

Curse of Rune#1
Malibu

This new title continues Rune's quest for power from **Rune/Silver Surfer** which continued from **Godwheel** which continued from **Rune**. Did I get that right? Did *anyone* get that right? To say this book has been confusing is to do grave injustice to confusing books everywhere. That, however, has changed. **Rune** could have been its own adjective, but now it's becoming a lot easier to follow. Chris Ulm's script and Kyle Hotz's art tell the story in eerie, moody fashion. For those who were patient through the first series, there is finally a payoff other than really spiffy artwork. Gemini's powers continue to manifest, and Janus puts his own head back on after it gets chopped off. This issue also introduces the old Eternity Comics character Shuriken to the Ultraverse. What more can you ask? *-J.C. Vaughn*

Swamp Thing #156
DC

I've always been a big **Swamp Thing** fan, from the classic stories of Len Wein and Bernie Wrightson to the revisionist work of Alan Moore. But after the horror styling of Nancy Collins, the book started to lose its edge. Thankfully writer Mark Millar is breathing new life into the Swamp God with his "River Run" storyline. This is good stuff. The rotating art team adds a distinct feel to each chapter of the story, including guest penciler Phil Jimenez, and the writing carries the interest and adds a whole new feel to the book. If its been a while since you took a look at this comic, do yourself a service and give this comic a second look, it's worth it.

- Joseph P. Rybandt

Razor: Burn #3
London Night Studios

The third issue of **Razor: Burn** is the best yet! Everette Hartsoe has continued to impress me with his story telling abilities. Each issue of **Razor: Burn** has done exactly what a comic book is supposed to do, keep you wanting more. Jude Millien has done a fabulous job with the pencils and inks and my hat goes off to Jackhammer for the beautiful coloring job. For those of your who have been following the exploits of Razor and Stryke, you won't be disappointed with this latest entry. Razor is seeking answers and Stryke, well she is looking for blood. Razor's blood. Like the lady once said, "Lord help the man who gets between me and my sister." This is one cat fight I would not want to be in the middle of. *- Todd Hoffer*

X-Men #42
Marvel Comics

Two words — *Paul Smith*, another two words — *is back*, three more words — *drawing the X-Men*. Put the whole thing together and here's what you got — Paul Smith is back drawing the **X-Men**! "Who's Paul Smith," you might ask? Paul Smith is one of the greatest artists to ever pick up a pencil and draw those wacky misunderstood mutants. Besides the art being worth the price of admission alone, the story is pretty good. Writer Fabian Nicieza is sifting through the ashes of the "Age of Apocalypse" and setting up new villains and dilemmas for the X-Men to face (couldn't they have solved the old dilemmas first? Please!) All in all, a good solid book. My only complaint is that the coloring is a bit overdone, and it detracts from the art. *- Joseph P. Rybandt*

Punisher War Journal #80
Marvel Comics

Well… this is it folks. The last entry in the Punisher's war journal. Is this the end of the Punisher? Probably not, but it is a great story that has a surprise ending that leads into next storyline. Rumor has it that the next storyline will feature a climax that involves the death of a major Marvel super hero. Even **Punisher** Editor Chris Cooper says that "one Marvel hero will end up dead as a door nail." Who will it be? [illegible] if you keep your eye on the **Punisher** storyline, you probably won't be [illegible] the secret is revealed.**
*** editor's note —But nothing will happen to Nick Fury, I swear it. —Michael Renegar*

Overstreet's FAN Flashback

*Q[illegible]: Far too often, some good comics get o[illegible] the back issue [illegible] missing a great story or [illegible] forgotten. Occasionally, an interesting c[illegible] left behind to [illegible] Spider-Carnage/Scarlet Spider mutation or the [illegible] of Green Lantern: [illegible]. FAN FLASHBACK will look back at [illegible] Fans, consider good reads. If you [illegible] suggestions, please [illegible] write me at **Overstreet's Fan.**"*

Secret O[illegible] Special #1
Cover Da[illegible]
Writers: [illegible]man, Alan Grant
Artists: M[illegible]anes, Sam Keith, Kevin Nowlan
Publishe[illegible]

It's a dar[illegible]on journey into the twisted psyches and origins of 3 of Gotham's vilest villains: the Riddler, [illegible] and the Penguin. Batman, with a rare super hero scope, handles the training [illegible] gaining a document on Gotham's criminals), the Riddler's origin and the [illegible]. Dave [illegible] and Keith take on the Penguin. Until this issue, I had always considered the Penguin [illegible] unrelenting joke. However, Grant and Keith's work here shows the Penguin to be [illegible] without threat. And talking about bad guys, how could the Joker be left out of story [illegible] with Gotham's nastiest inmates. He gets the last laugh in Gaiman's story. Plus, with *Batman* [illegible] featuring the Riddler and Two-Face, this makes an excellent opportunity to compare [illegible] versions of these characters to comicdom's. Other big names on this book: Mark Waid ([illegible]) as editor and Joe Matt (**Peepshow**) on colors for the Riddler story. Also, check out [illegible] **Detective Comics Annual** #8 (part of the Year One series) featuring an early Riddler (all [illegible] hands now).

The Mighty Thor #365-[illegible]
Cover Date: Jun - Apr 1986
Writer & Artist: Walter Simonson
Publisher: Marvel

[illegible] He's a frog! He's a God! He's a frog! He's Thor the Frog, God of Thunder! Walter Simonson weaves a complex plot opposing [illegible] comic/filler tales. The book [illegible] begins with a twist on the Princess and the Pea story's woman (under the guise [illegible] Frog) kisses Thor and turns him into a frog. He then gets caught up in a battle between frogs and rats. We see galactic [illegible] (the rats) and [illegible] (than legend) and [illegible] Pied Piper character who controls [illegible] rats and rats with his magic flute. Meanwhile, Asgard is in desperate need of Thor's [illegible]. Can Thor abandon his rat [illegible] to help his fellow Gods? It's a twisting and bizarre tale you thought you'd never [illegible], it's downright ribbiting.

Miro was supposed to appear in issue #1 but didn't. It's just another example of the man keeping me down.

Overstreet's FAN 15

Welcome to the FAN Fifteen. The following is a list of books currently dominating the back-issue market. You heard it here first. Don't say you weren't warned!

1

Gen 13 #1 (Variant Covers)
If this book stays hot for the next eleven months you'll get to see all the covers, until then enjoy them one at a time. The demand on this book is still high and the supply has a long way to go before the two are on the same wave-length. Cool gimmick, cool book.

Shi #5 (Silvestri variant)
I'm gonna start up a complaint that just gets out variants. That's it, nothing else. Fans love the stuff. The cover to this issue makes a nice teaser for the upcoming Shi/Cyblade crossover which should be gracing the pages of these fine books in the not-so-distant future.

3

X-Files #1
Well the season is all wrapped up, but the comic is still going strong. Expect the popularity of this comic to grow as fans of the show seek out all the **X-Files** material that they can horde.

Shi #1
The recently released **Fan Appreciation** Edition of #1 helped expose those fans that can't afford the hefty price tag that the first print carries. The "bad girl" craze won't last forever, but the quality and popularity of this bad girl aren't going anywhere anytime soon.

4

5

X-Files #2
Harder to find than #1, and just as pricey. A case of the terrible 2's as it's worst. Dealers had little to no faith in this series, so #2's were cut before #1 had shown up. Mistakes happen.

Lady Death #1
The busty bad girl in her first solo book. No Chromium, no variants, just one ample babe in one hard-to-find, too-hot to-handle book. Who needs Evil Ernie anyway?

6

7

X-Man #1
I had just figured out who Cable was, and now they got us guessing about this new kid. Comic fans are gluttons for punishment. This is the only book to carry over from the "Age of Apocalypse", now that it's an ongoing title, fans are clamoring for #1.

Information compiled by the FAN Advisors and Rob Samsel. Text by Joseph P. Rybandt.
Both Rob Samsel and Joseph P Rybandt have admitted to wearing Chromium underwear.

8

Ash #1

Quesada has been making a name for himself since day-one. Now he's doing it solo, with his own company and character. The fans love his work and the smallest print run doesn't hurt this book either. Keep your eye out for some kind of crossover, later on this year.

Gen 13 #1 (mini-series)

With the new ongoing series bringing people into the angst filled world of the flannel wearing, pseudo sporting, alternative music listening of the Gen 13 gang, fans are going back to the beginning on this one. Good book, good art, good story - now there's a novel concept.

9

10

Gen 13 #2 (mini-series)

and **X-Files #2**

Lady Death II #1

Ordered high, but not quite high enough. I feel that the large amount of Chromium has a great deal to do with the success of this book. Or maybe it's the scantily drawn heroine. I'd lay money on the Chromium.

11

12

Wonder Woman #85

ladies and Gentlemen, would you please welcome Mike Deodato Jr! This guy is looking at a long career in the bright and shiny world of comic books. This is his first work on **Wonder Woman**, turning the "good girl" bad!

Maxx #1

This book is the hands-down, no-doubt-about-it underdog of the list. The cartoon is great and that's translating to demand for this book. It just goes to show you that a book can sit for years, and take off in a heartbeat. Did I mention that the cartoon is spectacular?

13

14

Zorro #3

This book is definitely cooling off, but it's not off the list yet! This is the first appearance of the whip-crackin' Lady Rawhide. When she starts monthly in **Lady Rawhide #1**, look for this issue to make a triumphant return back on the list.

X-Men Alpha

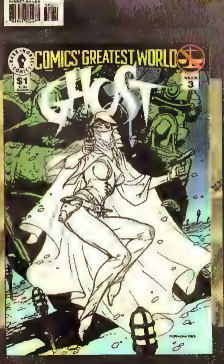
Oh, how fickle the fans are. Look how the mighty have fallen. This book was the key to understanding the whole "Age of Apocalypse" stuff, but it's over now ... or is it? (Insert ominous music here.)

15

Quinn & Perel's FAN Forecast

Starman #0, #1

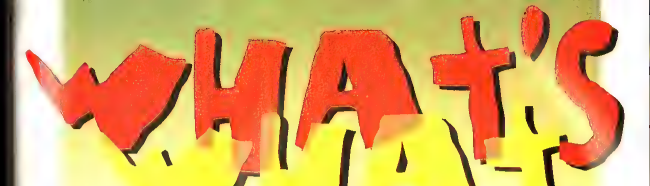
All right, I'm biased. I adore James Robinson's work. He is breathing new life into the world of mainstream superhero comics. By embracing the older, cooler aspects of what has come before, Robinson has set a new precedent in the mainstream. He writes good comics. Enough FAN-boy rambling, let's get down to business. The importance of this issue further down the road can only be accurately measured by popularity of the book today. Although in this case, dealers were caught up in the "Zero Hour" frenzy, and ordered #0 higher than #1. This should prove interesting. In my opinion, this series will keep getting stronger and keep drawing in new readers. That translates to increase in demand for the earlier issues. Well, the arrows is back to the point of the little trade doesn't it. But the book is a hoot, horrie it, you read it and enjoy it. Maybe years down the road you'll be pleasantly surprised and you can say with pride, "I was there from the beginning." I know that it feels good to know that I was with **Sandman** from the get-go.



Comic's Greatest World Week 3: Ghost

About 3 years ago, Dark Horse Comics did a pretty cool thing. (Which is not to say that since then they have done nothing cool — they have). They offered readers the use of characters for a buck. A lot of those characters have faded into obscurity. But Ghost is coming back stronger and better than before. This comic is still a great deal, it hovers around the $3 mark, which is great for a first appearance and what an appearance. From the Dorman cover to the Adam Hughes pencils, Ghost is one gorgeous chick. The current series is going very well, and with the "bad girl" craze still going strong, you really can't go wrong. Trust me.

Joseph P. Rybandt



A look at what's hot and what's not in the comic market this month!

KEVIN J. CLEARY
QUANTUM COMICS
2490 Black Rock Tpk. #290
Fairfield, CT 06430
PH 203-366-0119 FAX 203-368-3122

HOT TOPICS

There are a bunch of changes happening in this industry, and I don't care about any of them. Let's talk about comic books and what it costs to collect them. My favorite feature about the new **FAN** is the use of the three-grade price spread (GD, FN, NM). The use by some other price guides of a one-price NM listing doesn't accurately convey to many collectors the importance of (or even existence of) accurate grading and pricing.

HOT SALES

Notable sales include brokering the sale of a real "attic find" and **Action** #2 to Vic (some stains on the cover and a roll in the middle of the book from the type of stuff it sat upon in the attic for 40+ years) for $4500 in cash and trade.

BOOKS & MODERN BACK ISSUES

Crusade - Sales are stronger than almost any other book we carry. Without it, the Silvestri cover #5 alternates sold out at $15.00 after the first issues (#1-$30, #2-$15, #3-$5, #4-$5).

Unused - It happened again. Every one around here had ordered a whole bunch of **Lady Death II Between Heaven and Hell** #1 (they sold through on their own and their reorders also). For us #2 sold out in one day. For a week calls came in from other retailers: "Do you have any more **Lady Death Two**?" First series #1's ($65) have slowed a little, but #2's ($25) and 3's ($15) are still fast sellers. We had a consignment sale of a NM **Eternity Evil Ernie** #1 (1st app. Lady Death) for $125.00

Marvel/Malibu - The "Age of Apocalypse" sold very well, with special emphasis on **X-Men Omega** and only a slight drop-off for **X-Men Prime**. Spiderman back issues are heating up throughout Connecticut and NY. Straight grade sales include **Amazing Spiderman** #'s 121 (VF+), 122(VF), 129 (VF), 105 (FN), 33 (FN+), and 136 (FN+).

DC Comics - It's a very simple equation, Vertigo = Readers = $$. Hot books: **Preacher, Goddess, Mobfire,** and **Vamps**. Hot DC hero stuff — **Wonder Woman** #88-89, 99, **Flash** especially #92 ($8), **Green Lantern** (Hal Jordan returns — *again*), and the **Superman** family of books.

Image - **Gen^{13}** #1 alternates are selling for about $8-$10 each. I've had several people request complete runs of **Spawn** recently, and the trick is finding copies 18-28. **Gen^{13}** #2 (mint) is still the king of this group, the last 6 weeks I've bought three of these things for $25-$30 and sold them easy at that.

Topps - **X-files** 3, 4, & 5 are available everywhere and not selling. That's cool, the older gap has closed. All their painted cover stuff is selling due to the appeal of Linsner, Bell, and Hughes.

Dark Horse - Stop reading this magazine. Go find a copy of **Bacchus** by Eddie Campbell and read it. This man may be the Picasso of modern comics.

A comic's real value is in reading entertainment and satisfaction in collecting. Almost anything can be worth more money in the future, the tough part is waiting the fifty years (and remembering where you put it).

KEVIN FORBES
TRI CITY COMICS
3482 Ormond Circle
Lexington, KY 40517
(606)272-2914

Hello, and welcome to issue #2 of **FAN** — Glad you could make it! Things are moving a mile-a-minute, so this will be one of my more abbreviated reports.

Not much change at the top from last month. The same books are just getting hotter. These include: **SHI** #1, **Razor Annual** #1, **Lady Death** #1-3, **Gen^{13}** #1/2-5, **Veng. of Vampirella** #1-4, **Evil Ernie (Eternity)** #1-5, **The Crow** #1-4, **X-Files** #1-2, **Spawn** #1-6, **Bone** #1-10 (1st printings!), **Lady Death II** #1 — and keep an eye out for cheap copies of **MAXX**. It's a hit on MTV, and it sure has gotten hot again! 1st printings of all the new **X-files** are fetching between $4-$10. The new **Gen^{13}** covers are also a hit at $7 - $10 each.

Recent sales: **SHI** #1 NM $19, #2 NM $9, **Crow** #1 NM $65, **X-Files** #1 NM $22, #2 NM $7, **Lady Death 1/2** (velvet)$25, **Razor Annual** #1 NM $25, **Gen^{13}** #1 NM $25.

The most recent requests are for **X-Men**, **Wonder Woman**, and **Incredible Hulk** (#180-182). I just picked up an **Incredible Hulk** #181 in F+ shape for about $70. The other top name Marvel & DC titles (mostly "90's to present) remain steady sellers.

SILVER AGE

All **Fantastic Four** below #100 are hot right now. In at least 8 out of the last 9 shows I have been to, I have fielded multiple requests for **FF's** below #100. The most requests being for #46-52. The **Avengers** books below #100 are also being requested more. I still get many requests for early **Daredevil** issues, and the standard requests for high grade **X-Men** and **Amazing Spider-Man** issues — usually issues below 20. As far as DC books **Brave & The Bold** books continue to sell well in high grade. Quite a few requests for early **Spectre** and **Plastic Man** issues. **Showcase**, **Flash** & **Green Lantern**, as well as **Superman** & **Batman** issues are requested at shows.

Recent Sales: **Fantastic Four** #49 F $60, #55 VF $45, #92 NM $180. **Avengers** #20 NM $50, #58-60 VF+ $50, #92 NM $30. **Daredevil** #8 VF $80, #17 VF+ $65; **X-Men** #58 VF $90, **Amazing Spider-Man** #25 F+ $60, #31

Market Reports

VF+ $25, #97 VF+ $55; **Green Lantern** #21 $80; **Brave & The Bold** #68 VF $18, #74 VF $20; **Strange Adventures** #205 VF $40, **World's Finest** #98 VF+ $60.

LEE HESTER
MARK CRANE
LEE'S COMICS
3788 EL CAMINO REAL
PALO ALTO, CA. 94306
(415)493-3957
FAX (415) 493-1030

SMALL CALL IT...MARKET REPORT

WONDER CON REPORT - April's annual Oakland, California Wonder Con has come and gone once again. We have been selling at them since the first. The publishers area, as well as the artist's area seemed to shrink dramatically from last year. Jim Steranko was one of the featured guests, but cancelled at the last minute, disappointing his many fans, including me. Lucky I didn't go sporting my Nick Fury costume! Right before the show, we managed to score some major collections, mostly Silver Age Marvels and DCs. Most of the action for us at the convention was during the first half of Friday, the opening day. We sold numerous key titles including **X-Men** #1 in good for $450, **Spider-man** #1 in good for $1,200. We had a number of hard to find DC titles available such as a complete run of **Adventures of Bob Hope**, as well as good selections of **Scribbly, Bilko, Jackie Gleason, Many Loves of Dobie Gillis**, etc. These all sold well to fans looking to plug holes in their want list. On Saturday, and Sunday, the volume of sales diminished greatly. People were looking, but not buying as much, even though we still had many key books at fair prices. Based on Friday's volume, we did well, however. We picked up a **Batman** #3, restored to an apparent VF. We are asking $2,500 for it. We have been able to come across many great collections lately. Come see us in San Diego, if you can make it. Make sure to say that you read about it in **FAN**!

DARK HORSE

DARK HORSE - **STAR WARS** CONTINUES TO BE DARK HORSE'S BEST SELLER. **GHOST IN THE SHELL** WAS A SURPRISE HIT FOR US. GHOST IN ALLOY IN GIRLS WAS ALSO A SURPRISE HIT. **DARK GIRL** TIES INTO DMD VARS. WHAT AN ANTICIPATION OF THE MOVIE. SINCE THE MOVIE WAS NOT A BIG HIT THIS TREND ONLY LASTED ABOUT A WEEK.

DC - **Superman** and **Batman** sales are going back down to pre-Doomsday numbers. **Green Lantern** has grown thanks to the return of Hal Jordan. **Flash** sells well thanks to Mark Waid. **Wonder Woman** sells well thanks to Deodato artwork. We anticipate for this trend to continue after fan favorite John Byrne takes over. **Preacher** and **Goddess** sold better than expected. **Sandman** continues to be DCs biggest seller. The Vertigo Tarot cards have nearly sold out a large order, despite the lateness, and a hefty ($50) price tag. **Big Book of Weirdoes** continued to sell well, as did it's predecessor, the **Big Book of Urban Legends**. We look forward to the **Big Book Of Death** DC has a definite hit on their hands with this series of Big Books.

FANTAGRAPHICS - **Acme Novelty Library** is Fantagraphics' biggest seller right now.

IMAGE - **Gen[13]** is the big hit from Image. The first issue sold out despite large orders. It is now selling briskly for $5. There are regular covers and 11 alternate covers. The alternate covers are actually very clever for the most part. They disappeared quickly, causing many fans to scramble in order to get copies of the limited supply. We have heard prices ranging from $10 to $25 for the alternative covers, with a high of $75 for the signed Jim Lee version. Keep in mind, of course, that these values are extremely volatile. Don't say you weren't warned!

MARVEL - Now that the "Age of Apocalypse" is over, the X-titles are continuing to perform. We anticipate continued good sales all summer long. **X-Men: Omega** sold very well. We anticipate that **X-Men: Prime** will do just as well. **Spider-Man** has been doing well lately. The clone storyline has brought back many readers.

TEKNO+COMICS - Out of all the titles Tekno has put out, only Neil Gaiman's titles have any legs to them. **Mr. Hero** sells about 15 copies per month while **Primortals** and **Lost Universe** sell under 10. We are waiting on **Mike Danger**, et al but do not expect much.

VALIANT - Valiant titles continue to have a downward trend. Even **X-O** sells under 20 copies. Acclaim's plan to have their titles go bi-weekly to encourage customers to come in more often has not worked in our stores. If anything, it has turned off more customers by overcrowding the racks. The rest of the titles are under 7 copies. **Magic** titles started out well but did not have much in the way of follow through sales. The titles sell around 10 copies.

WARP - **Elfquest** continues to have a faithful following. It would be nice to have their shipping schedules organized so that we do not receive 3-4 titles in one shipment, **Elfquest: Jazz** is the most popular of all their new releases.

OTHERS - Certain alternative titles have been rising very nicely, lately. For instance **Greymatter**, **No Hope**, **Distant Soil** and **Strangers in Paradise** and all the Antarctic Press titles continue to find new customers. As for kid comics, Gladstone's **Uncle Scrooge** outsells most alternative and many mainstream comics. All the Archie titles make for very regular sales to a devoted following. Pass them up at your peril!

Overall, new comics sales have been very good. Despite all the changes, we feel that the comic book market is very much alive! We all just need to keep a stiff upper lip, work hard and voice our opinions at the right times and we will come out of this stronger than ever! Don't forget to "Put Your Faith In FAN!"

SHAUN SPURLOCK
MORE FUN COMICS
7511 S. Lemont Rd. Suite 190
Darien, IL 60561

STUFF

Image: Thirteen covers. It was the best of times, it was the worst of times. **Gen[13]** #1 was a total sell-out. When we found out about re-order availability, we sold all the variants at cover price with two exceptions: the **Victoria's Secret** cover ($10.00) and the **Rolling Stone** cover ($5.00). Normally, the type of purchasing frenzy that surrounded this book would bother me, but I think that the rush to grab all the variants was at least in part driven by the story itself. Sure, it's a good bet as an "investment," but it seems that everybody genuinely likes this book. Many seemed to fall for the cover gimmick because of amusement, not avarice. Personally, at this point, I would like to see Wildstorm Productions resurrect *Space: 1999*.

The Maxx cartoon is spectacular, and back issue sales reflect its quality. **Darker Image** is flying at cover and **Maxx** #1 sells at $5.00.

It seems that most of the people irritated by the Spawn 19 20 stupidity have forgiven Mr. McFarlane. The book is steadily climbing back to former sales levels. Rob who?

Voyager/Valiant/Acclaim/Windjammer - Well, the "Birthquake" has been around long enough to be called "Aftershocks," and even that would be an overstatement. In truth, the earth didn't move for us. How was it for you? Actually, two titles seem to have gotten a boost from Acclaim's well-intentioned promotion: Solar and X-O Manowar. However, at this point Michelangelo would have to pencil Turok for us to be able to sell it twice a month. **Magic** comic books gather nothing but dust here.

Dark Horse - Perhaps it was the change from the ill-conceived "Comic's Greatest World" logo to the Dark Horse Heroes banner. Of course, maybe it was just a good comic. For whatever reason, **Ghost** #1 looks to be the solid winner that might finally get people to notice how good the remaining Dark Horse Comics are. **The Mask** is selling well, but not nearly as well as **Ghost**. Maybe if Adam Hughes drew him wearing something clingy on the cover...

As far as the movie licenses go, **Aliens** and **Predator** stuff is currently suffering through a slump. The current **James Bond** comic impresses with sales of zero. Still, none of this matters when there are **Star Wars** books to be had. Virtually anything with *Star Wars* on the cover sells out. **Droids** is the one exception. Even our most frantic fans take a pass on this one.

Harlan Ellison's Dream Corridor seems to be gaining ground. It's a good book that's definitely worth the price of admission.

Marvel - **Spider**-titles are continuing to pick up readers. Some people hate the clone story, others appreciate the amusement factor. I'm personally

awaiting an announcement that Forbush Man is, in reality, a clone of Peter Parker. Anyone who tries an issue of the **Hulk** seems to pick up all the subsequent issues. Interest is heating up for the last **Punisher** story...until the next one anyway. Oh yeah, the **X-Men** sell more copies than anything else.

DC The question on everybody's mind: will **Sovereign Seven** be another X-Men if Claremont inspired lightning strikes twice, we feel that DC might regain the #1 spot (of course we mean after the title spins off 7 or 8 other books and promotes its new 7" shaped pasta with meatballs). Recommended from DC: **Impulse/Flash** — both are well written, but **Impulse** is one of the most fun reads out there. **Preacher** — incredibly unsettling, this title has redefined the leading edge of the Vertigo line. **Animaniacs** — a comic book based on a cartoon, just like **Ren and Stimpy**, only funny. **Starman** — it's as good as **Sandman**, so don't wait until they're all gone to get interested. **Catwoman/Robin/Azrael** — as good as the Batbooks, maybe even better.

Independents - Anything your mother would be angry at you for owning sells out.

ADS OF ACTION IMPORTANCE

As I write this, we are ordering **Dawn #1**. We got the feeling that no matter how many we order, it won't be enough.

FEATURES:

Image - I can't keep copies of the Gen¹³ mini series in for more than a few days at a time. At this point we are getting $35 for #1, $25 for #2, $20 for #3, $10 for #4 and $7 for #5. **Spawn** #'s 1 and 4 fly at $13 each, and a **Maxx** glow in the dark #1 finally sold for $15

Marvel - Most of the "Age of Apocalypse" #'s are selling for $3. The only exception is **X-Man #1** (the only carry-over from the story line is going for $5). Most current Marvel stuff (even **Spider-Man**) is dead in the water.

DC: Vertigo back issues lead the way for this company with Sandman and the **Books of Magic** at the head of the pack. The other two strong sellers are **Wonder Woman** and any recent **Flash**, especially the first Impulse.

Chaos! - Lady Death II #1 Velvet edition sold for a whopping $7's first it was shiny, now it's fuzzy How long before we encounter the sticky variant

Dark Horse - Star Wars Dark Empire #1 continues to sell at $40. The other four issues sell more sporadically. People are starting to request the first **Dark Horse Comics** with **Tales of the Jedi.**

Miscellaneous - While shopping at the nature store (the only place in town for purchasing nature), I happened upon a product called a "Poo Pet Crafted by Amish people, these were tiny animal shapes carved out of feces that had of course been dried. I stood dumbfounded at the prospect of people actually purchasing nicely packaged, decorative excrement. Pops are selling very well here ■

FAN Advisors

ALL ABOUT BOOKS AND COMICS
MIKE BARNES
187 E. Broadway
Phoenix, AZ 85012
ph: (602) 277-0757

AMAZING COMICS
BOB RUSTING
12 Gaylor Ave
Nanuet, NY 11782-1123
ph: (914) 567-8069

AMAZING FANTASY
JERRY KRIGH
PO Box 22483
14960 Bonanza Blvd Ste 105
Reno, NV 89511
ph: (702) 677-0630

ATLAS COMICS & COLLECTIBLES
CHRIS JOHNSON
PO Box 7108
Burbank, CA 91510
ph: (818) 955-8554

BIG BIL'S HOBBY SHOP
HUNK JONES
119 West Drive
White House, TN 37188
ph: (615) 672-2209

BRUCE'S COMICS
BRUCE BUSWORTH/SPARKS
1442 Griffin Rd.
Battle Ln, NM 87505
ph: (505) 474-0494

CACTUS COMICS
NOAH HENRICH
6009 E. 22nd St
Tucson, AZ 85711
ph: (602) 750-8525

CB COMICS PLUS
MARK AND CAROL MORRIS
PO Box 5792
Champaign, IL 61826-5792
ph: (217) 398-0155

COMIC BOOKS AND COLLECTIBLES
GREG WHITE
4165 S. Main St.
Youngstown, FL 34744
ph: (407) 870-0400

COMIC BOYS INC
BILL HOLLAND/HENRY BABB/
ANDREW HOPE
50 Albion Ave.
San Francisco, CA 94116-1474
ph: (415) 661-4230

COMIC DETECTIVES
DAN FOGEL
PO. Box 11991
Berkeley, CA 94712
PH: (510) 526-5329

COMIC GALLERY
STEVE REZNER
4224 Balboa Ave.
San Diego, CA 92117-5508
PH: (619) 483-4853

COMIC RELIEF
ROBERT BOTTCHER/ MILLER
2158 University Ave.
Berkeley, CA 94704-1026
PH: (415) 845-3003

COMICS AND COLLECTIBLES
CHRIS LAMBERT
PO Box 242
Wickliffe, OH 44092
PH: (216) 943-6814

COMICS AND COMIX INC.
PHIL BOOKER
515 L ST STE 1041-120
Sacramento, CA 95814-3321
PH: (916) 442-5143

COMICS PLUS
MICHAEL R. ROGERS
Juggerstown Square Mall
New Hartford, NY 13413
PH: (315) 724-3570

COMIX CRISIS
GUY BOLDUAN
Trapper's Alley, 508 Moorse
Detroit, MI 48226
PH: (313) 964-4150

COMPLEAT COMICS COMPANY
PERRY MARGOLIN
1726 Kaahumanua Ave.
Wailuku, HI 96793
PH: (808) 242-5875

DAVID T. ALEXANDER'S COMICS
DAVID T. ALEXANDER
P. O. Box 275086
Tampa, FL 33618
PH: (813) 960-1805

DEMAN'S CARD CLUB
LARRY DEMAN
10581 Bloomfield Ave.
Los Alamitos, Ca 90720
PH: (310) 799-1149

FANTASY ZONE COMICS
MICHAEL TAYLOR
7560 Post Road
N. Kingston, RI 02852-5903
PH: (401) 294-6044

FLYING COLORS COMICS
JOE FIELD
2980 Treat Blvd
Concord, CA 94518
PH: (510) 825-5410

FOUR COLOR COMICS
ROBERT ROGOVIN
115 W 27th St
New York, NY 10001
PH: (212) 675-6900

FRANK BRUNNER
1550 Shoup Ave. #2
Decatur, GA 30033
PH: (404) 712 9295

FUNNY BOOKS N' STUFF
JEFF GRIECE
5325 Sydney Ave
Cincinnati, OH 45238
PH: (513) 922-2316

FUNNY BUSINESS COMICS LTD.
DR. ROGER SMITH
6608 Amsterdam Ave
New York, NY
PH: (212) 799-9677

GEOFFREY'S COMICS
GEOFFREY PATTERSON
19530 Crenshaw Blvd.
Gardena, CA 90249
PH: (310) 538-3198

GOLDEN AGE COLLECTIBLES LTD
ROD DYKE
1591 Pike Place
Marketplace #401
Seattle, WA 98101
PH: (206) 622-9799

GRAHAM CRACKERS
JAMIE GRAHAM
5 E Chicago Avenue
Naperville, IL 60540
PH: (708) 355-4310

GRAPHIX 25 COMICS
PETER BOCK
P.O. Box 805
Westwood, NJ 07675
PH: (201) 666-0373

HEROES AND FANTASIES
RICK CONLEY
742 Barchester
San Antonio, TX 78216
PH: (210) 341-5567

HUGH O' HENNON
2204 Haviland Ave
Richmond, VA 23220-3120
PH: (804) 270-2665

JESSE'S COMICS
JAMES MACHBURGHTON
636 US RT 1 Ste 11
Scarborough, ME 04074
PH: (207) 885-5053

JOHN M. KRUSER
PO Box 51673
New Berlin, WI 53151-0673
PH: (414) 789-8227

JOHN MACHINEN
P.O. Box 69
Chisholm, MN 55719
PH: (218) 254-3765

JON TINTINGER
PO Box 5971
Kansas City, MO 64111
PH: (816) 931-7472

KEVIN FORBES
9482 Osmond Circle
Lexington, KY 40517
PH: (606) 272-2914

LEE'S COMICS
LEE HESTER
5781 El Camino
Palo Alto, CA 94306
PH: (415) 493-3597

MANNIN ROSENBERG
SCOTT MANLEY
71 Grace Ave. #21
Great Neck, NY 11021
PH: (516) 466-8447

MICK MANN
P. O. Box 15112
San Diego, CA 92175-0112
PH: (619) 284-5750

MILLION YEAR PICNIC
HANS CURTIS
99 Mt. Auburn St.
Cambridge, MA 02138
PH: (617) 492-6765

MORE FUN COMICS
BILL PONSETI
8200 Oak St.
New Orleans, LA 70118
PH: (504) 865-1800

MOREFUN
SHAUN SPURLOCK
7511 South Lemont Road
Suite 190
Darien, IL 60561
PH: (708) 910-5059

MR. C'S COMICS AND COLLECTIBLES
CHRIS CONKLIN
2108 Ogden #105
Aurora, IL 60504
PH: (708) 896-1473

NEVER ENDING TALES
GARY & CLAUDIA REITMEYER
400 Washington Ave 2nd Floor
Cliffside Park, NJ 07010
PH: (201) 945-5691

NEW DIMENSION COMICS
TODD MCDEVITT
20550 Route 19
Cranberry Township
Evans City, PA 16066-7520
PH: (412) 776-9453

NEW MYTHOLOGY
PAUL CASTROVILLO
1725 Broadway
Boise, ID 83706
PH: (208) 344-6744
NOSTRIGHT COLLECTIBLES
CARROLL CLARKE
527 Willamette St
Eugene, OR 97401
PH: (503) 484-9202

NOW AND THEN COLLECTIBLES
JOE DUNIGAN
5800 Broadway Suite 205
San Antonio, TX 78209
PH: (210) 805-9600

NOW AND THEN COMICS
BRIAN D. POWELL
1825 Liberty Road #216
Lexington, KY 40505
PH: (606) 231-3542

QUANTUM COMICS/MARKETING
KEVIN J. CRIPPEN
2490 Mark Rock Tpk #290
Freehold, CT 06430
PH: (203) 356-0119

QUIRSAM COMICS AND COLLECTIBLES
BRUCE EDELBARDS
P.O. Box 2227
Louisville, KY 40201 2227
PH: (502) 897-5266

REDBARRON'S BOOK DEN N CON PUSSERS
P.O. Box 247
Crystal Bay, NV 89402-0217
PH: (702) 831-4848

RICK'S DUGOUT
RICK WILSON
117 W White Dr
Archdale, NC 27263
PH: (919) 431-6825

RON MCCLURE
6238 Shallowford Rd
Chattanooga, TN 37421
PH: (615) 499-0561

SAN DIEGO COMICS AND COLLECTIBLES
GREG PHARRIS
6937 El Cajon
San Diego, CA 92115
PH: (619) 698-1177

STAR STORE
CURT COLLINS
4212 N. Shaw St.
Jackson, MS 39206
PH: (601) 362-8001

THE BOOK TRADER
BILL AND SHIRLEY FEIST
Dakota Square Mall
Minot, ND 58701
PH: (701) 838-1694

THE COMIC BOOK STORE
MICHAEL TIERNEY
5307 Treasure Hill
Little Rock, AR 72207
PH: (501) 227-9777

THE FUNNY PIPERS
KELLY STANLEY
5957 Geary Ave.
San Francisco, CA 94121
PH: (415) 752-4914

THE GREAT ESCAPE
SHAUN HAMILTON/MARK STEVENS
2435 Bardstown Rd.
Louisville, KY 40205
PH: (502) 456-2216

TONY STARKS
6100 Forrest Green Dr
Newburgh, IN 47630-2208
PH: (812) 858-5516

TROPIC COMICS
JOHN CHIAUSCIANSKI
343 S. Sate Rd. #7
Plantation, FL 33317
PH: (305) 587-8878

WHILE TO WHILE COMICS INC.
MARTIN POTTSTEIN
7071 Warner Ave. Ste G
Huntington Beach, CA 92647
PH: (714) 843-5733

THE WORLD'S LEADING SOURCE OF ENTERTAINMENT ART AND COLLECTIBLES WANTS TO BUY, SELL, OR TRADE YOUR PRE-1964 COMIC BOOKS.

SEND US YOUR LIST WITH PRICES AND GRADES. FINDER'S FEE PAID FOR LARGE DISCOVERIES.

YOUR SATISFACTION IS GUARANTEED.

CONTACT:
JOHN K. SNYDER, PRESIDENT
DIAMOND INTERNATIONAL GALLERIES
1966 GREENSPRING DRIVE,
SUITE 401
TIMONIUM, MD 21093
PHONE: (410) 560-7112 EXT. 271
FAX: (410) 560-7143

Marriotte (continued from page 99)

ther[illegible]on it didn't really matter, because another bunch of gan[illegible] rabbitted, running away at the sight of police cars. Turn[illegible]ed, the best thing you can do to attract a cop's interest is to run away.

Back [illegible] the cars, we tore across the grass and, within seconds, had [illegible]ended up 98% of the kids who had run. They were members [illegible]of the IV TOC, or Linda Vista Tiny Oriental Crips. Laotian kids [illegible]most under 25, male and female.

Tho[illegible] unit writes out a report on every gang member or suspected [illegible]gang member it talks to during the course of a night. Those [illegible]are filed, entered into a database, and cross-referenced in a [illegible]number of different ways, in order to keep track of who's who [illegible]and gang they belong to (or "claim," one of the many, many [illegible]vocabulary words I mastered that night), what their street name [illegible]is, and so on. I stood around while the officers interviewed [illegible]each of the 30 or so TOCs we'd ended up with. Each one [illegible]was frisked as well as interviewed. While the officers did these [illegible]reports, I talked to a couple of the kids privately, after convincing them that I was not a rookie cop or an undercover cop. [illegible]They still didn't seem to believe that I was a comic book writer, [illegible]but they were willing to talk — to a point.

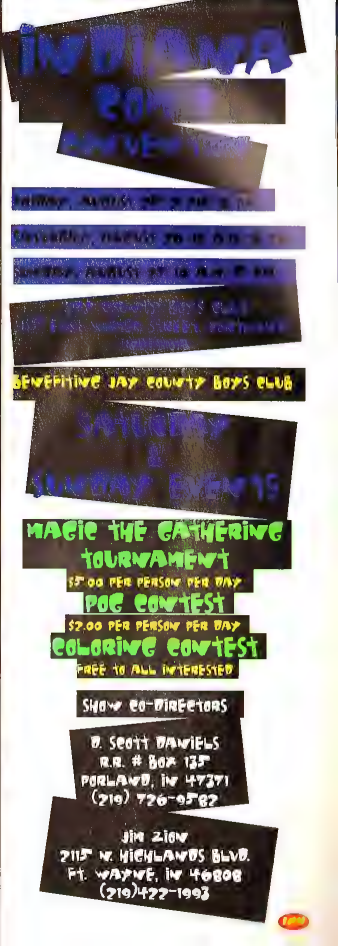
It turned [illegible]out to be hard to get a gang member to admit that he is a gang [illegible]member, at least around the police. He can be standing there [illegible]with 29 other gang members, wearing blue, as they all are, [illegible]a TOC tattooed on his arm or chest or stamped into his belt [illegible]buckle, embroidered on his hat, and he'll say, "I'm just a wannabe. [illegible]I really, I ain't been jumped-in yet."

Being [illegible]jumped in, it was explained to me, is when all your good friends [illegible]beat the crap out of you till you can barely stand. This is an [illegible]initiation ritual that doesn't sound like a lot of fun to me, although [illegible]I understand the Jaycees have something like it too.

No [illegible]guns or knives or illicit substances were found on the Tiny Oriental [illegible]Crips. Once the police had let them go, the whole area was [illegible]searched pretty thoroughly, down to pulling a squad car over [illegible]the nearby restrooms, climbing on the roof, and checking [illegible]on the roof of the building, the theory being if the gangsters had [illegible]been up to some kind of trouble, or had something they wanted [illegible]to keep hidden, they wouldn't have run at the sight of the [illegible]cars. Makes sense, in theory, but the worst these guys seemed [illegible]to be doing was playing cards and drinking beer on a hot [illegible]summer night.

More next time, including — my life in danger!

*Jeff Marriotte is the marketing director for Wildstorm Productions and the writer of a couple of their books. He's been reading comics longer than most people in the business have been alive, but admits that he's only subscribed to one — **Detective Comics**, in 1967. The glory days!*



Hello, welcome to the FAN price guide!

We work night and day to insure that the prices listed in the following pages are the most accurate and honest selection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers must always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "mewsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishing.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. **Note:** The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced section of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. An restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat. Primo

NEAR MINT (NM)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with even no slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. A little less than Primo

VERY FINE (VF)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white. Starting to head out of that white Primo thing.

FINE (FN)
An exceptional, above average copy that shows minor wear but still relatively fresh and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. Definitely less than Primo

VERY GOOD (VG)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold or minor chip or piece missing allowed. Not even in the same ballpark as Primo

GOOD (GD)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. An attractive kind of ugliness.

FAIR (FR)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price. Sure it can get worse than this.

POOR (PR)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. Absolute bottom of the barrel.

Contact us online at: America Online, Price FAN

ABBOTT AND COSTELLO (TV)
#1-1958-Rep.22.A-q; 1971 (Ruma-Barbera)
Other Ion Comics

	GD	FN	NM
	7.10	21.00	50.00
	3.60	7.30	25.00
	2.10	9.00	20.00
	2.10	6.00	15.00

ABSOLUTE VERTIGO
1 thru 99-reprints (r) color, Mature readers)
DC Comics
All other 95 Previews of upcoming titles including Death Hero, Invisibles, The Sandman & Ghostdancing 0.10 0.40 1.00

ABSOLUTE ZERO
1 thru 5-Presents (1 SQ, B&W, Mature readers)
1-Press 3.00
3 0.70 1.40 3.50

ACTION COMICS (Action Comics Weekly #601-642)
1-Rep. Nov.1935 Present 130.00 375.00 875.00
1-Reprint of Pedigree Pub./DC Comics 29.00 66.00 260.00
2-Reprinting Of Bizarro & Superman 25.50 74.00 172.00
3-Bizarro Lois Lane 17.00 52.00 122.00
250 250 2nd Orig.w/The app. Streaky the Super Cat 10.00 30.00 75.00
251 251-266, 268-270 8.00 26.00 60.00
267 267-Bizarro World 15.00 37.00 87.00
268 268-Legion app.(8/60) 40.00 100.00 200.00
271 271, 277-282, 282-Last 10¢ Issue 7.40 22.00 52.00
276 276-Legion app. 19.00 58.00 135.00
283 283-Origin Of Super-Villains app. 8.00 24.00 56.00
284 284-R-Supa 8.00 24.00 56.00
285 285-Legion app. (2/62) 8.00 24.00 56.00
286 286-1st 1287 14th Legion app. 4.00 12.00 28.00
287 287-Rep. 17th Legion app; Phantom Girl app. 4.00 12.00 28.00
288 288, 294-299 3.20 8.00 23.00
289 289-Origin Comet (Superhorse) 8.60 26.00 60.00
290 290-(5/63) 4.00 12.00 28.00
291 291, 305-308, 310-320 2.00 6.00 14.00
292 292-1st app. of Black Flame (9/63) 2.00 6.00 14.00
293 293-Legion app., Batman & Robin-C & cameo 2.60 7.70 18.00
321 321, 335-340 1.80 5.00 11.00
322 322-Rep. 1st Supergirl, Legion 3.00 9.00 21.00
323 323, 348-359 344-Batman x-over 1.20 3.00 8.00
341 341-Giants G-33 & G-45) 2.00 6.00 14.00
360 360-374, 378-387-Legion begins 1.10 3.00 6.50
375 375-Rep. Supergirl (6-57), Legion-r 2.00 5.00 12.00
376 376-1st 4111-Legion app. 1.10 2.20 5.50
377 377-Rep. Jors.ar; The Atom begins 1.30 3.00 8.00

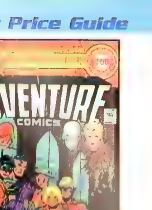
436-456, 458, 459-462-1st SA Toyman 1.00 2.00 5.00
457, 443-(100 pg. giants) 1.30 3.00 7.50
460-1st Grell-a on Green Arrow 1.20 2.50 6.00
461-Grell-a on Green Arrow cont.-1st 2.00 4.00 10.00
462, 464-499, 484-Oath ceremony issue 0.20 1.40 3.50
500-Superman life story (1.00, 68pg) 1.00 2.00 5.00
501-553, 554-582-523-1st app. Vixen 0.40 0.80 2.00
552, 553-Aardvar/Mar-x-over 0.80 2.25 6.00
583-Alan Moore script 1.00 4.00 10.00
584-Byrne-a begins; New Teen Titans app. 0.40 0.80 2.00
585-599, 598-1st app. Checkmate 0.30 0.60 1.50
600-(2.50, 64 pgs.) 1.00 1.99 4.75
601-642 (1.50, 52 pgs.) 611-614 Catwoman 0.40 0.70 1.75
643-Mort Weisinger dies, Perez-c-a, scripts begin 0.40 0.70 1.75
644-649, 651-661, 663-666, 668-679, 680-Death of Lex Luthor
674-Re-intro Supergirl 6.00 12.00 30.00
650-(1.50, 52 pgs.) Lobo cameo 0.30 0.60 1.50
662-Superman reveals id to Lois Lane 0.80 1.50 3.75
667-(1.75, 52 pgs.) 0.40 0.70 1.75
680-682 0.30 0.50 1.25
683-Doomsday cameo 1.00 2.00 5.00
683-2nd & 3rd printings 0.30 0.50 1.25
684-Doomsday battle issue 1.00 2.50 6.00
685, 686 Future For A Friend issues, Supergirl app.
0.40 0.80 2.00
685-2nd & 3rd printings 0.30 0.50 1.25
686-(1.95)-Collector's Ed. w/die-cut-c 0.40 0.80 2.00
687-(1.50)-Newsstand Ed. w/mini-poster 0.30 0.60 1.50
688-699, 701-703-(1.95) 688-Gog Gazeteer-c/story; 699-Orgy-c
701-1st Jo-a cover 0.30 0.60 1.50
695-(2.95)-Variant Ed. embossed-c 0.50 1.00 2.50
700-(2.95, 68 pgs.)-Fall of Metropolis pt. 3 0.60 1.20 3.00
704-Final Crisis 2.00 4.00 10.00
0,704-710 0-(1/94), 704-(11/94) 0.30 0.60 1.50
713-Begin 1.95-c 0.40 0.80 2.00
Annual 1 ('87), Artibo/Adams-a; Batman app. 1.00 2.50 6.00
Annual 2 ('88, 72 pgs.)-Perez-c/a 0.40 0.80 2.00
Annuals 3 ('89), 7, 00, 08 pgs.) 0.40 0.80 2.00
Annuals 4, 5 ('92, 93, 2.50, 68 pgs.) 0.50 1.00 2.50
Annuals 6 ('94, 2.95) Elseworlds story 0.60 1.20 3.00

ACTION ZOE (DES Presents ...)
Oct. 1994, Bimonthly, mature readers
Wildstorm Productions
1-Sheldon Mayer-c/a; Wheat, A.T.-a; Ellerbee, Lee-c/p)
0.20 0.40 1.00

ADAM-12 (TV)
Dec, 1973-No. 10, Feb. 1976 (Photo covers)
Gold Key
1 3.20 8.00 30.00
2-10 1.65 4.00 15.00

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 3, Apr, 1975 (Ruma-Barbera)
Gold Key
1 6.40 16.00 45.00
2, 3 3.20 8.00 27.00

ADVENTURE COMICS
Nov. 2001, May, 1934-No. 503, Sept. 1983
National Periodical Publications/DC Comics
200 50.00 140.00 330.00
201-208 31.00 94.00 220.00
209-Last pre-code; origin Sqeezie 32.00 96.00 225.00
210-1st app. Krypto (1, Superdog) 150.00 573.00 2385.00
211-213, 215-220-220-Krypto app. 25.00 75.00 175.00
214-2nd app. Krypto 59.00 178.00 415.00
221-246 21.00 62.00 145.00
247-1st app. Legion Of Super Heroes (6.58) 286.00 858.00 2600.00
248-252, 254, 255-Green Arrow in all 16.00 47.00 110.00
253-Superboy/Robin-1st meet 22.00 66.00 155.00
256-Origin Green Arrow by Kirby 63.00 190.00 445.00
257-259 14.00 43.00 100.00
260-1st 5-Year Age gap of Aquaman (5/59) 70.00 200.00 470.00
261-266, 268, 270, 276-(11/59)-Aqualgirl tryout (origin/1st app.), not same as later character 10.30 31.00 72.00
267-2nd Legion Of Superheroes (12/59) 89.30 270.00 625.00
269-Intro Aqualad (2/60) 21.00 64.00 150.00
271-Origin Luthor retold 23.00 69.00 160.00
272-274, 276-280-276-3rd Metallo 7.90 24.00 55.00
275-Origin Superman/Batman team retold 19.00 58.00 135.00
281, 284, 287-289, 288-Bizarro cover 7.90 24.00 55.00



Adventure Comics #440-503

282-5th Legion app.; intro/origin Starboy 16.00 49.00 115.00
283-Intro Phantom Zone 18.00 54.00 125.00
285-1st Tales of Bizarro World story-a in Adv. 13.00 39.00 90.00
288-1st Bizarro Mxygzptlk, B.cam-c 11.00 34.00 80.00
290-8th Legion app., last 10¢ issue 16.00 49.00 115.00
291, 292, 295-298, 295-Bizarro-c 5.10 15.00 36.00
293-13th Legion app.; 1st Bizarro Luthor 10.00 30.00 70.00
294-1st Bizarro/M. Monroe; Pres. Kennedy 10.00 30.00 70.00
299-1st Gold Kryptonite (8/62) 6.60 20.00 46.00
300-Legion series begins (8/62) 40.00 130.00 300.00
301-Origin Bouncey Boy 13.00 39.00 90.00
302-305, 307-1st app. Matter-Eater Lad 8.00 26.00 60.00
306-310-1st Legion of Substitute Heroes 6.30 19.00 44.00
311-320, 316-Origins & powers of Legion 4.70 14.00 33.00
321-Intro Time Trapper 3.90 12.00 27.00
322-330-327-Intro Lerne Wolf Of Legion 3.40 10.30 24.00
331-342-346-Intro Computo in Legion 3.00 7.50 18.00
343-Fratricide Girl becomes Duo Damsel 2.30 6.80 14.00
340-345, 347, 350-353 1.80 4.40 10.50
346, 348, 349, 354-Intro Karate Kid 1.80 4.60 11.00
352, 354-360 1.40 3.50 8.50
353-Death of Ferro Lad in Legion 3.00 6.00 15.00
361-364, 366, 368-370 1.40 2.80 7.00
365, 367, 371, 372, 374-Intro Chemical King 1.60 3.20 8.00
373, 374, 376, 380-382-Last Legion in Adv 1.40 2.80 7.00
375-Intro Quantum Queen & Wanderers 1.50 3.00 7.50
383-Supergirl leg. ins (1st Lal length story, 6/69) 0.80 1.60 4.00
382-388, 391-400 0.60 1.20 2.75
390, 403-(80 pg. giants G-69 & G-81) 1.20 4.00 9.00
401, 402, 404-410, 490, 410-(52 pg.) 0.70 1.30 3.25
407-Giant G-81 (68 pgs.), Legion-r 1.40 2.80 7.00
411, 413, 414, 419, 414, 417, 415, 422-(52 pgs.) 0.30 0.60 1.50
412-Origin/1st Animal Man/Str. Adv. #180 1.00 2.00 5.00
416-22nd Animal Man/Str. Adv #184 0.70 1.30 3.25
415, 420-Animal Man-r/Str. Adv. #190, 195 0.30 0.70 1.70
416-Giant DC-100 Pg. Super Spect. #10, G.A.-r 0.50 1.00 2.50
417-Vigoforce, Frazetta Shining Knight-r 0.30 0.60 1.50
421-424, 434-Last Supergirl in Adv. 0.30 0.60 1.50
425-New look beg. to (change to adventure) 0.40 0.80 2.00
426-427, 431-450 0.30 0.50 1.25
428-1st app. Black Orchid (6-7773) 1.60 3.00 8.00
429, 448 Black Orchid-r/Sandman-r 0.80 1.50 4.00
459, 460 New Gods/Darkseid story concludes from New Gods #19 (4/75)
is dated 9-10/78) w/o missing a march 0.70 1.40 3.50
461, 462 (68 pgs.)-Death of Earth II Batman 1.00 2.00 5.00
463-466 (1.00, 68 pgs.) 0.60 1.20 3.00
467-Starwman by Ditko, Plastic Man begin 0.40 0.80 2.00
468-490-Last comic-size iss. 0.10 0.50 1.25
491-499 483-100 pg. digests begin 0.10 0.50 1.25
500-All Legion reprints 0.40 0.80 2.00
501-503-Golden Age reprints 0.10 0.50 1.25

ADVENTURES INTO THE UNKNOWN
No. 51, Jan, 1954-No. 174, Aug. 1967
American Comics Group
Sch-D effect-r/story; Dr. Drew-c/a 2.20 6.60 15.00

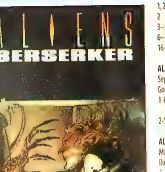
52 58 (3-D effect-cvrs/insrs) Black c 99.00 198.00 335.00
59 3-D effect story only 44.00 41.00 95.00
60 Wonderstone & the Lemmings 7.70 23.00 54.00
61 Last pre-color issue (1/95) 7.40 22.00 52.00
62-70 4.50 15.00 34.00
71-99 3.40 10.00 24.00
91.94(#99 on-wards), 107,114: All crossman Williamson-a 4.60 14.00 32.00
92-95,97 99,101-106,108 110,117-127 9.30 9.40 22.00
100 3.60 10.70 25.00
Ann. 1(Mcmanus' Another Tunnel-c, art 10) 1.70 6.40 27.00
125-150 2.60 7.70 18.00
151-153 153 Magic Agent app. 2.10 6.40 15.00
154 Xero cvrs. begins, ends #170 2.90 9.00 20.00
155-167, 169-174 167 Magic Agent app. 2.20 6.60 14.00
168 (Title-d/p) 2.70 8.10 19.00

ADVENTURES OF BOB HOPE, THE
No 32, Apr-May, 1955-No. 105, Feb-Mar, 1965
National Periodical Publications
2 40 32-1st code approved issue 8.60 26.00 60.00
41-50 7.10 21.00 50.00
51-70 5.00 15.00 35.00
71-93, 95-105: 95-1st monster-issue (11/65) 2.60 7.70 18.00
94-Aquaman cameo 2.90 8.60 20.00
106-109-Monster stories by N. Adams-c/a 4.30 13.00 30.00

ADVENTURES OF CYCLOPS AND PHOENIX
May, 1994 Ha 4, Aug, 1994 (2.95, color, mini-series)
Marvel Comics
1-Characters from X-Men 0.80 1.60 4.00
2-4 0.60 1.20 3.00

ADVENTURES OF JERRY LEWIS, THE (Adv. of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41, Nov, 1957-No. 124, May, Ju ne, 1971
National Periodical Publications
41-60 4.60 14.00 32.00
61-80 68, 74-Photo-c 3.40 10.00 24.00
81-91,93-96,98-100: 89-Bob Hope app. 2.30 6.90 16.00
92-Superman cameo 2.90 8.60 20.00
97 Batman/Robin/Green Arrow/Joker-c/story 3.00 9.00 21.00
101, 103, 104 Neal Adams-c/a 3.00 10.30 24.00
102-Beatles app. N. Adams c/a 4.00 12.00 28.00
105-Superman-c cover 2.60 8.00 18.00
106-114, 113-116 1.20 7.00 7.00
132-Flash-c cover 2.60 7.70 18.00
117 Wonder Woman-c cover 1.80 4.60 13.00
118-124 1.00 2.00 5.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jun, 1987 Present
DC Comics
424 0.40 0.80 2.00
425-449-449-Invasion 0.40 0.70 1.75
450-462 0.30 0.60 1.50
463-Superman/Flash race 0.60 1.20 3.00
464-Lobo stops pre-dates Lobo #1 0.80 1.60 4.00
465-479, 481-491 497 Last $1.00-c 0.20 0.40 1.00
480 (1.75, 52 pgs.) 0.40 0.70 1.75
492-495 0.30 0.50 1.25
496-Doomsday comes 1.00 2.50 6.00
498, 499-2nd printings 0.30 0.50 1.25
497-Doomsday battle issue 0.60 1.20 3.00
498, 499-Funeral for a friend; Supergirl app. 0.60 1.20 3.00
500-2nd & 3rd printings 0.30 0.50 1.25
500 (2.95, 68 pgs.)-Collector's Ed. w/card 0.60 1.20 3.00
500 (2.50, 68 pgs.)-Reg. Ed. w/different-c 0.50 1.00 2.50
501-Platinum Edition 11.00 22.00 55.00
501 (1.95)-Collector's Ed. w/die-cut-c 0.50 1.00 2.50
501 (1.50)-Reg. Ed. w/man-postes. dill. c 0.30 0.60 1.50
502-517 502-Superp v. cyborg 508-Challengers of the Unknown app.
510-Bizarro-c/story 517 (9/96) Zero Hour 0.30 0.60 1.50
518-52 528-Hitler-graphic nvl. c-ed 0.50 1.00 2.50
0.518 524-0.0(10/94), 518 (11/94) 0.30 0.60 1.50
525-begin 1.95-c 0.40 0.80 2.00
Annual 1 (87)-Starlin-c & scripts 0.30 0.60 1.50
Annual 2 (90)-Lobo app. 0.40 0.80 2.00
Annual 3 (91, 2.00)-Armageddon 2001 0.40 0.80 2.00
Annual 4 ('92, 2.50)-Guy Gardner/Lobo c/story 0.50 1.00 2.50
Annual 5 ('93, 2.50)-Bloodlines: Earthplague 0.50 1.00 2.50
Annual 6 ('94, 2.95, 68 pgs.)-Elseworlds story 0.60 1.20 3.00



Aliens: Berserkers #3 © 20th Century Fox

ADVENTURES OF THE FLY (The Fly #1 & Fly Man #32-39)
Aug, 1959-No. 31, Oct, 1964. No. 31, May, 1965
Archie Publications, Radio Comics
1-Steele app.; origin & The Fly; S&K c/a 60.00 170.00 385.00
2-Williamson, S&K 32.00 96.00 225.00
3-Origin retold 26.00 77.00 180.00
4-S&K-c, Powell-a, Shield-c-over 13.00 39.00 90.00
5-10: 7 1st S.A. app. Black Hood & 1st S.A. app. Shield (also #9) 9.00 26.00 60.00
11-13, 15-20, 22-Origin Fly & retold 5.00 15.00 35.00
14-Intro & origin Flygirl 7.10 21.00 50.00
21-30, 31: 1st S.A. app. Comet 3.40 10.30 24.00
32-Black Hood, Shield, Comet app. 4.00 12.00 28.00

ADVENTURES OF THE JAGUAR, THE
Sept, 1961-No 19, Nov, 1963
Archie Publications (Pan Comics)
1-Origin & 1st app. The Jaguar 18.00 54.00 125.00
2, 3, 5 Lana 100-c/a 8.90 27.00 62.00
4-6-Ka-Zar app. 6.30 19.00 44.00
7-10 4.40 14.00 30.00
11-15, 17: 14-Lana & Black Hood app. 3.40 10.30 24.00

AGENT THREE ZERO
Sept, 1993 (3.95, color-s/sided 2 pgs. Galaxymen-cvrs, lo)
1 Polybagged w/Card & mini-poster (Matt Wagner-c/a/let) 0.80 1.60 4.00

AGENT THREE-ZERO: THE BLUE SULTANS QUEST/BLUE SULTAN GALAXY FACT FILES
1994 (2.95, color w/mini-ca ons, limited series, 4)
Graus. Novels
1-(2.95)-Flip book w/Blue Sultan 0.60 1.20 3.00
1 (3.95)-Polybagged w/trad ing card, flip book w/Blue Sultan 0.80 1.60 4.00
1 (5.95)-Plat inum embossed edition, flip book w/Blue Sultan 1.00 2.50 6.00

AGENTS OF LAW
May 1995 Present (2.50, color)
Dark Horse Comics
1 3 0.50 1.00 2.50

AGE OF APOCALYPSE/THE CHOSEN
Apr 1995 Present (2.95, color)
Marvel Comics
1-Wraparound-c 0.60 1.20 4.00

AKIRA
Sept, 1988-No 33, 1992 (3.50, color, deluxe)
Epic Comics
1 3.10 9.40 22.00

1, 2-2nd printings 0.70 1.40 3.50
2 1.50 3.00 9.00
3-5 1.20 2.90 7.00
6-15 0.90 2.30 5.50
16-33-17-Begin 3.95-c 0.70 1.40 3.50

ALIENS, THE (Captain Johner and Aliens vs. Predator Also see Magnum Robert Fighter)
Sept-Dec, 1957-No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1, 3, 4, 6-10, a-Jay Ross/Manning 2.10 6.40 15.00
2-Same contents as #1 0.80 1.60 4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, mini-series)
Dark Horse Comics
1-1st appearance Aliens in comics 2.60 11.00 25.00
1-Second printing 1.20 2.90 7.00
1-Third Sixth printings 0.40 0.80 2.00
2 2.60 8.00 18.00
2-Second printing 0.60 1.20 3.00
2-Third printing 0.40 0.80 2.00
3 1.40 4.30 10.00
4 1.20 2.90 7.00
5-6 0.80 2.10 5.00
3-6-2nd printings 0.40 0.80 2.00
2, 3-In Alien Comics ('12 89, 4x6.5) -Included in Aliens Portfolio 1.30 3.00 8.00
Aliens Platinum Edition (See Dark Horse Presents...) 1.70 4.00 10.00

ALIENS
V2 #1, Aug, 1989-No 4, 1990 (2.25 color, mini-series)
Dark Horse Comics
V2 #1 1.40 4.00 10.00
V2 #1-2nd printing ('90, 2.25) 0.50 0.90 2.25
2-4 1.00 2.50 6.00

ALIENS: BERSERKERS
Jan 1995 - Present (2.50, color, limited series 4)
Dark Horse Comics
1-4 0.50 1.00 2.50

ALIENS: COLONIAL MARINES
Jan, 1993-No 10, July, 1994 (2.50, color, limited series)
Dark Horse Comics
1-10 0.50 1.00 2.50

ALIENS: EARTH ANGEL
Aug, 1994 (2.95, color, one-shot)
Dark Horse Comics
nn-Byrne artistry, wraparound c 0.60 1.20 3.00

ALIENS: EARTH WAR
June 1990-No 4 Oct 1990 (2.50, color, limited series)
Dark Horse Comics
1 Sam Keith-a(p) on all 1.70 4.00 10.00
1-2nd print 0.50 1.00 2.50
2 1.30 3.30 8.00
3, 4 1.30 2.70 6.50

ALIENS: GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50, color, mini-series)
Dark Horse Comics
1 4-Sycamore painted-c & Wraparound-c, pull-out poster 0.50 1.00 2.50

ALIENS: HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4 Kelley Jones-c/a in all 0.50 1.00 2.50

ALIENS: LABYRINTH
Sept, 1993-No. 4, Jan, 1994 (2.50, color, mini-series)
Dark Horse Comics
1-4: 1-Painted-c 0.50 1.00 2.50

ALIENS: MONDO PEST
Apr, 1995 (2.95, color, one-shot, 44 pgs.)
Dark Horse Comics
nn-reprints Dark Horse Comics #22-24 0.60 1.20 3.00

Alien: Music of the Spears
1-4 Apr 1994 (2.50, color/b&w test series)
1 0.50 1.00 2.50

Alien: Predator-The Deadliest of the Species
(See also Predator limited series 1,2)
1 (1.50) 1.65 4.00
1a (painted c) 1.3 (Super p) 0.50 1.00 2.50
1b (die cast metal no price) no ads 4.30 11.00 30.00

Alien: Rogue
1-4 (Aug 1997) (2.50, color mini series)
1 0.50 1.00 2.50

Alien: Sacrifice
1 (4.95, color one-shot, 52 pgs.)
1 (variant cover, painted c) 1.00 2.00 5.00

Alien: Salvation
1-3 (2.95, color mini-series)
1 (comic book) 1.00 2.00 5.00

Alien: Stronghold
1-4 (Jan-Apr 1994) (2.50, color mini-series)
1 0.50 1.00 2.50

Alien vs. Predator (See Dark Horse Presents #36)
1 (Aug. 4, Dec. 1990) (2.50 in mini-series, color)
1 (comic) 1.70 5.00 12.00
1a (variant) 0.50 1.00 2.50
1b (limited) (1,000 with #34, 36 2.50 6.40 15.00
2 1.50 3.50 9.00
2a (painted c) 1.00 2.00 5.00

Alien vs. Predator: Duel
1 (Aug. 1997) (2.50, color, limited series)
1 (comic) 0.50 1.00 2.50

Alien vs. Predator: War
1 (Sept. 1997) (2.50, color, limited series)
1 (comic) 0.50 1.00 2.50

Aliens
1 (Jan 3, Aug. 1990) (2.50, color, mini-series)
1 (comic) 0.50 1.00 2.50

Aliens: Colonial Marines
1 (Feb. 1993) 1.65 4.00 10.00

Aliens: Earth War
1-4 (Feb. 1990) (2.50, color, mini-series)
1 (comic) 1.00 2.00 5.00

Aliens: Hive
1-4 (Aug. 1992) (2.50, color, mini-series)
1 (comic) 0.50 1.00 2.50

Aliens: Kidnap
1-4 (Jan. 1991) (2.50, color, mini-series)
1 (comic) 0.50 1.00 2.50

Aliens: Newt's Tale
1 (Feb. 1994) (2.50, color, one-shot)
1 (comic) 0.50 1.00 2.50

Aliens: Nightmare Asylum
1-4 (Aug. 1992) (2.50, color, mini-series)
1 (comic) 0.50 1.00 2.50

Aliens: Predator
1-4 (Aug. 1990) (2.50, color, mini-series)
1 (comic) 0.50 1.00 2.50

Aliens: Purgatory
1-3 (Aug. 1992) (2.50, color, mini-series)
1 (comic) 0.50 1.00 2.50

Aliens: Tribes
1-4 (Jan. 1992) (2.50, color, mini-series)
1 (comic) 0.50 1.00 2.50

Aliens: Xenogenesis
1-4 (Aug. 1989) (2.50, color, mini-series)
1 (comic) 0.50 1.00 2.50

Alpha Flight (See X-Men #120, 121)
1 (1/2 pg. x-Factor x-over, Wolverine cameo 0.50 1.00 2.50
2 (12 1/2 Double size) 0.40 0.70 1.75
2a (No variant cover) 0.30 0.50 1.25
3-14, 16, 16 (Wolverine cameo 0.30 0.50 1.25
17 (X-Men x-over, Wolverine cameo 1.80 3.60 9.00
18-28 (Lt. Byron Dickens) 0.30 0.50 1.25
29-32, 35-49 (#29-Portacio c begins 0.20 0.40 1.00
33, 34-Wolverine app. 50-Origin retold 0.70 1.70 4.00
50-Double size 0.30 0.50 1.25
51 (Jim Lee's 1st work at Marvel 1.00 2.00 5.00
52, 53-Wolverine; 53-Lee/Portacio c 0.60 1.20 3.00
54, 63, 64-Jim Lee art 0.20 0.40 1.00
55-62: Jim Lee artist 0.50 1.00 2.50
65-74, 76-84: 74-Wolverine, Spider-Man 0.30 0.50 1.25
75 (1.95, 52 pgs.) 0.40 0.80 2.00
87-90 (Wolverine app. Jim Lee c 0.60 1.20 3.00
91-99, 101-105, 107-109, 121-129 0.30 0.60 1.50
100 (2.00, 52 pgs.) Avengers app. 0.40 0.70 1.75
106-Northstar revelation issue 0.60 1.10 2.75
106-2nd printing 0.30 0.50 1.25
120 (2.25) Polybagged w/poster 0.40 0.70 1.75
130 (2.25, 52 pgs.) 0.50 0.90 2.25
Annual 1 (89/90, 1.25) 0.30 0.50 1.25
Annual 2 (12/87, 1.25) 0.20 0.40 1.00
Special 1 (2/91, 2.95) 2.50-Wolverine-c/story 0.50 1.00 2.50

Amazing Adult Fantasy (Amaz ng Adventures the 1-6; Amazing Fantasy No 15)
No. 7, Dec. 1961-No. 14, July 1962
Marvel Comics Group (AMI)
7-Orbo-c/a in all 35.00 105.00 425.00
8-Last 10¢ issue 29.00 90.00 350.00
9-13 26.00 80.00 310.00
14-Prof. X prototype 28.00 85.00 340.00

Amazing Adventures (Amazing Adult Fantasy #7 on)
June, 1961-No. 6, Nov. 1961

Rawhide Comics/Eclipse
1 0.30 0.60 1.50
2-9, 2.4-Dave Stevens c/a 0.20 0.40 1.00
3-D No. 1-Art Adams 1st pub. art 0.60 1.20 3.00

All American Men of War
No. 127, Aug-Sept, 1952-No. 117, Sept-Oct, 1966
National Periodical Publications
127 (1952) 70.00 214.00 500.00
128 (1953) 50.00 150.00 350.00
2 (12-1/52-53) - 5 41.00 124.00 290.00
6-10 25.00 75.00 175.00
11-18: Last pre-code issue 23.00 69.00 160.00
19-28 16.00 49.00 115.00
29, 30, 32-Wood-a 17.00 51.00 120.00
31, 33-40 13.00 39.00 90.00
41-50 10.00 30.00 70.00
51-66 7.00 24.00 55.00
67-1st app. Gunner & Sarge 17.00 51.00 120.00
68-70 8.00 26.00 55.00
71-80 5.00 15.00 35.00
81, 83-88: 88-Last 10¢ issue 4.00 12.00 28.00
82-Johnny Cloud begins 7.10 21.00 50.00
89-100 3.00 9.00 23.00
101-117 Johnny Cloud app. 113, 115 & 117 2.40 7.20 17.00

All Star Squadron
Sept, 1981-No. 67 Mar, 1987
DC Comics
1-46, 48-67 0.20 0.40 1.00
47-Mr.Mxyztplk a (1st fu.ll story) 0.80 1.60 4.00
Annual 1-3 (11/82-84) 0.20 0.40 1.00

All-Star Western (Title til Western Tales #12 on)
Aug-Sept, 1970-No. 11 Apr-May, 1972
National Periodical Publications
1 1.80 5.00 11.00
2-El Diablo by Morrow begins 0.80 1.60 4.00
3-9: Killing at El Diablo 0.80 1.60 4.00
9-Frankie-r (1 pg.) 1.30 2.20 5.50
10-1st app. Jonah Hex (2-3/72) 9.30 28.00 65.00
11-2nd app. Jonah Hex 4.30 13.00 30.00

Alpha Flight (See X-Men #120, 121)
Aug, 1983-No. 130, Mar, 1994 (#52 on are direct sales)
Marvel Comics Group
1 (1/2 pg. x-Byrne x-overs, Wolverine cameo 0.50 1.00 2.50
2 (12 1/2 Double size 0.40 0.70 1.75
2a (No variant cover 0.30 0.50 1.25
3-14, 16, 16 (Wolverine cameo 0.30 0.50 1.25
17 (X-Men x-over, Wolverine cameo 1.80 3.60 9.00
18-28 (Lt. Byron Dickens) 0.30 0.50 1.25
29-32, 35-49 (#29-Portacio c begins 0.20 0.40 1.00
33, 34-Wolverine app. 50-Origin retold 0.70 1.70 4.00
50-Double size 0.30 0.50 1.25
51 (Jim Lee's 1st work at Marvel 1.00 2.00 5.00
52, 53-Wolverine; 53-Lee/Portacio c 0.60 1.20 3.00
54, 63, 64-Jim Lee art 0.20 0.40 1.00
55-62: Jim Lee artist 0.50 1.00 2.50
65-74, 76-84: 74-Wolverine, Spider-Man 0.30 0.50 1.25
75 (1.95, 52 pgs.) 0.40 0.80 2.00
87-90 (Wolverine app. Jim Lee c 0.60 1.20 3.00
91-99, 101-105, 107-109, 121-129 0.30 0.60 1.50
100 (2.00, 52 pgs.) Avengers app. 0.40 0.70 1.75
106-Northstar revelation issue 0.60 1.10 2.75
106-2nd printing 0.30 0.50 1.25
120 (2.25) Polybagged w/poster 0.40 0.70 1.75
130 (2.25, 52 pgs.) 0.50 0.90 2.25
Annual 1 (89/90, 1.25) 0.30 0.50 1.25
Annual 2 (12/87, 1.25) 0.20 0.40 1.00
Special 1 (2/91, 2.95) 2.50-Wolverine-c/story 0.50 1.00 2.50

Amazing Adult Fantasy (Amaz ng Adventures the 1-6; Amazing Fantasy No 15)
No. 7, Dec. 1961-No. 14, July 1962
Marvel Comics Group (AMI)
7-Orbo-c/a in all 35.00 105.00 425.00
8-Last 10¢ issue 29.00 90.00 350.00
9-13 26.00 80.00 310.00
14-Prof. X prototype 28.00 85.00 340.00

Amazing Adventures (Amazing Adult Fantasy #7 on)
June, 1961-No. 6, Nov. 1961

Amazing Adventures (Marvel Comics Group (AMI))
1 Gray-tone Dr Droom (1st Marvel-Type) 11.00 33.00 77.00
1 Grey-tone ed.-c 1-6 8.00 24.00 56.00
2 6.00 18.00 42.00
3-6-Ditko Dr Droom 5.00 15.00 35.00

Amazing Adventures
Aug, 1970-No. 39, Nov. 1976
Marvel Comics Group
1, Inhumans (by Kirby in 3, 4, ends #38) & Black Widow (ends #3)
double-feature begins 2.00 6.40 15.00
2-4 1.00 2.00 5.00
5-8, 11, Adams-a 1.20 3.00 7.00
9, 10, 13, 10-Morbius app. 1.00 2.00 5.00
12-New Beast (begs) (1st app.), ends #17 2.50 7.50 15.00
14-1st Deathwatch & Dr. Druid (begs) 1.20 3.00 6.00
15-1st app. Killraven 1.40 4.00 10.00
19-39 0.60 1.20 3.00

Amazing Fantasy (Formerly Amazing Adult Fantasy)
No. 15, Aug. 1962 (Sept. 1962 in indicia)
Marvel Comics Group (AMI)
15-1st app. & 1st origin Spider-Man (by Ditko, 11 pgs.); 1st pg. Jack Kirby & Steve Ditko-Kirby-Maw a-1 pg.; 1st app. Uncle Ben & Aunt May 1400.00 4400.00 22000.00

Amazing Spider-Man, The (Marvel Super Heroes #15)
March, 1963-Present
Marvel Comics Group
1-Origin retold; Ditko-c/a #1-38; K-r/Ditko c 1st Fantastic Four x-over (Pete vs. #1-#12 in 1st Marvel x-over) 970.00 2900.00 14500.00
1 (Golden Record Reprint) 1.00 3.20 8.00
(with Golden Records (1966) 27.00 81.00 190.00
2-1st app. The Vulture 220.00 660.00 2200.00
3-1st app. Doc Octopus 150.00 450.00 1350.00
4-Origin & 1st app. The Sandman 133.00 391.00 1175.00
5-Dr. Doom app. 120.00 360.00 960.00
6-1st app. Lizard 103.00 309.00 825.00
7 & 10, 8-Early FF backup story 79.00 236.00 550.00
9-Origin & 1st app. Electro 86.00 257.00 600.00
11-12-12-Doc Octopus & criminals Spidey-c/story 42.00 126.00 295.00
13-1st app. Mysterio 62.00 186.00 435.00
14-1st app. the Green Goblin (Norman Osborn), c/story 111.00 333.00 1110.00
15-1st app. Kraven The Hunter, 1st meeting of Mary Jane Watson (true shape) 51.00 154.00 360.00
16-1st Daredevil x-over (yellow costume) 37.00 111.00 260.00
17-2nd app. Green Goblin (c/story) 64.00 191.00 445.00
18-1st app. Ned Leeds (later Hobgoblin) 40.00 120.00 280.00
19-Sandman app. 32.00 96.00 225.00
20-1st app. & origin The Scorpion 39.00 116.00 270.00
21-2nd app. The Beetle (see Tales #23) 26.00 77.00 180.00
22-1st app. Princess Python 23.00 69.00 160.00
23-1st app. Green Goblin (c/story) 39.00 117.00 272.00
24 21.00 64.00 150.00
25-1st app. Mary Jane Watson (cameo) (late not shown, but introduced in Mary Jane) 26.00 79.00 185.00

26-4th app. Green Goblin 1st Crime Master 26.00 81.00 265.00
27-5th app. Green Goblin 27.00 81.00 187.00
28-Origin/1st app. Mirfrom Man 19.00 118.00 220.00
29,30 19.00 56.00 130.00
31-38: 31-Norm Harry Osborn Hater becomes Ind. Ge Goblin), Green Satyr; 8-Prof. Warren, 38-Last Dobie issue; 2nd app. Mary Jane Watson (cameo, flat not shown, 7/66) 16.00 49.00 175.00
39-Green Goblin's identity is revealed 20.00 61.00 142.00
40-Origin Green Goblin (1st time told) 32.00 97.00 227.00
41-1st app. Rhino 15.00 50.00 185.00
42-2nd app. Jane Watson (cameo, last 2 panels) (1st time her face is shown) (11/66) 14.00 43.00 100.00
43-49 9.00 28.00 65.00
50-Intro Kingpin (7/67) 19.00 118.00 275.00
51-2nd app of Kingpin 16.00 47.00 110.00
52-60, 56-Intro Capt. George Stacy 7.00 21.00 50.00
61-74: 65, 73-Kraven app. 69-Kingpin-c 7.4 Last 12¢ issue 6.00 18.00 42.00
75-89, 91, 93, 95, 99: 84, 85-Kingpin cameos 5.10 16.00 37.00
90-Death of Capt. Stacy 6.30 18.00 42.00
94-Origin retold 8.10 25.00 58.00
96-98: Drug books not approved by CCA, Green Goblin storyline
97, 98-Green Goblin-c 11.00 32.00 75.00
100-Anniversary issue (9/67) 22.00 66.00 155.00
101: 1st app. Nicholson, last 15¢ issue (10/71) 23.00 69.00 160.00
102-2nd printing (6/93, silver inks) 1.00 3.00 7.00
103-Origin/2nd app. Morbius (25¢, 52 pgs.) 16.00 47.00 +110.00
103-118: 109: Dr. Strange-c/story (67/72) 3.00 9.00 21.00
119, 120-Spider-Man vs. Hulk 4.90 15.00 34.00
121-Green Goblin revealed, Gwen Stacy 14.00 41.00 97.00
122-Death of Green Goblin 16.00 49.00 115.00
123-128: 123-Page 1 app. 124-1st app. Man Wolf (9/73), cover #125 3.10 9.40 22.00
129-1st app. Jackal & The Prowler (2/74) 29.00 114.00 275.00
130-133, 138-141, 152-160: 131 Last 20¢ iss. 1.50 6.00 13.00
134-Punisher cameo app. (7/74) 3.10 9.40 22.00
135-2nd full Punisher app. (8/74) 9.00 28.00 65.00
136, 96-Intro Gwen Stacy in Mary Jane costume 1.50 4.50 10.00
137-Green Goblin's story (Harry Osborn) 2.90 8.60 20.00
142, 143-Gwen Stacy clone cameos 1.70 5.00 12.00
144-Full app. of Gwen Stacy clone 1.70 5.00 12.00
145, 146-Gwen Stacy clone storyline continues 1.70 5.00 12.00
147-Spider-Man learns Gwen Stacy is a clone 1.70 5.00 12.00
148-Jackal revealed 2.00 6.00 14.00
149-Spider Man clone begins, origin of Jackal 10/72 32.00 75.00
150-Spider Man decides he is not the clone 5.10 21.40 50.00
151-Spider Man disposes of clone body 4.10 13.00 30.00
161-Punisher cameo, Nightcrawler app. 1.70 5.00 12.00
162-Punisher, Nightcrawler app. 2.70 8.10 19.00
163-173, 181-190: 169-Clone story recapped, 181-Origin retold 1.30 3.30 8.00
174, 175-Punisher app. 2.60 7.70 18.00
176-180-Green Goblin app. 2.10 6.30 14.00
191-193, 195, 199-203, 208-210, 219 1.20 3.00 7.00
194-1st app. Black Cat 2.10 6.00 15.00
200-Giant origin issue (1/80) 4.30 13.00 30.00
201, 202-Black Cat app. 3.10 9.40 22.00
209-Origin & 1st app. Calypso (10/80) 1.70 4.20 10.00
220-232: 225-Foolkiller story (12/82) 1.30 3.00 8.00
238-1st app. Hobgoblin (Ned Leeds) (1/83) (w/Carbone card insert) 11.00 33.00 78.00
238-Without Tattoo 3.60 11.00 25.00
239-1st Hobgoblin w/Spacey battle (2nd app.) 6.00 18.00 42.00
240-243, 246-248: 241-Origin Vulture 1.30 3.00 8.00
244-Hobgoblin kit contents (1st app.) 1.80 5.00 12.00
245-Cathy Donovan w/Hobgoblin powers battles Spider-Man (10/83); Hobgoblin cameo (4th app.) 2.30 6.90 16.00
249-253-Hobgoblin/Spidey battle storyline 2.00 6.00 14.00
252-1st app. black costume for Spidey (5/84) 3.50 10.50 24.00
253-1st app. The Rose 1.50 3.80 9.00
254-Jack O'Lantern app. 1.20 2.90 7.00
255, 263, 266, 269-273, 277-280, 282, 283, 289-Jack O'Lantern-c/story 2.00 6.00 14.00
280-X-Factor cameo (1st app.) 1.10 2.20 5.00
256-1st app. Puma 1.10 2.20 5.50
257-2nd app. Puma; Hobgoblin cameo 1.80 5.00 11.00
258-Hobgoblin app. (minor) 1.90 6.00 13.00
259-Full Hobgoblin app.; origin M. J. Watson 3.10 9.40 22.00
260-Hobgoblin's story 1.80 5.00 11.00
261-Hobgoblin-c/story 1.90 6.00 13.00
262-Spider-Man unmasked 1.50 4.00 9.00
263-1st app. Silver Sable (11/85) 2.60 7.20 18.00
265-5 new 1st. 2nd printings 0.60 1.20 3.00
274-Zaladane (Spawn Of Venom)cameo) app.(3/86) 1.00 2.00 5.00

Amazing X Men #1 © MEG

275 (52 pgs.)-Kreiger by Ditko, Hobgoblin-c/s 2.00 6.00 14.00
276-Hobgoblin story 2.00 5.00 12.00
281-Hobgoblin battles Jack O'Lantern 1.90 6.00 13.00
284-Punisher cameo app. Camp War Pets (6 mini #2)(8 subscriber c-4) 1.70 4.00 10.00
285-Punisher app. Marc Hobgoblin's app 2.40 7.00 17.00
286-Hobgoblin origin (minor) 1.00 2.50 6.00
287-Hobgoblin app. (minor) 1.00 2.50 6.00
288-Hobgoblin full app. 1.50 3.80 9.00
289 (2.25, 52 pgs.)-Death of Ned Leeds (1st Hobgoblin); Macrocole (Jack O'Lantern)'s becomes new Hobgoblin 3.40 10.00 24.00
290-292 1.00 3.00 5.00
293, 294-Parts 2 & 5 of Kraven story 1.50 3.80 9.00
295-297 1.00 2.50 6.00
298-Todd McFarlane c/a begins (3/88); 1st app. (cameo) Eddie Brock who becomes Venom (last in existence 5.70 17.00 40.00
299-1st app. (cameo) Venom in costume 3.60 11.00 25.00

301-305 2.50 6.90 16.00
306-313 314-316 1.80 4.60 11.00
317-Hobgoblin battles Green Goblin 1.10 9.40 22.00
318-332 Venom app. 1.00 8.40 20.00
318-321, 323-329 Beverly Banks 1.10 3.30 8.00
324-Sabretooth app. McFarlane c/ (mini-art) 1.90 5.60 13.00
326, 327, 329 Ka McFarlane 0.80 1.60 4.00
328-Hulk app., last McFarlane a 1.80 4.40 11.00
330, 331-Punisher app. 0.80 1.60 4.00
332, 333-Venom-c/story 1.50 3.80 9.00
334-336, 338-343 0.60 1.20 3.00
337-Hobgoblin app. 0.80 1.60 4.00
344-1st app. Cletus Kasady (Carnage) 1.70 4.00 10.00
345-1st full app. Cletus Kasady 1.70 5.00 12.00
346, 347-Venom app. 1.70 4.00 10.00
348, 349, 351-359, 359 (1.25-c) 0.50 1.00 2.50
350 (1.50, 52 pgs.) Origin retold 0.60 1.20 3.00
360-Carnage cameo 1.40 3.50 8.50
361-Venom Carnage 2.60 8.10 18.00
362-2nd printing, silver-c 0.40 0.80 2.00
363-365 Carnage & Venom-c/story 1.50 4.00 9.00
362-2nd printing 0.30 0.60 1.50
366, 366-374, 376-387 373-Venom back-up; 374-Venom cameo
376-Cardiac app. 378-Maximum Carnage Part 3; 381, 382 HL's app.
383-The Fury app. 384-Venom/Carnage app. 0.40 0.70 1.75
385-(3.95)-Silver holographic on c-pg.1+2, pt.1 of 3-part story 5-Man 2099 3.00 6.00 15.00
385-2nd printing; gold hologram on c 1.00 2.60 6.25
387-(3.95) Hobgoblin returns 1.00 2.40 5.75
388 (2.25, 68 pgs.)-Newsstand Edition; 2 back-up stories: Venom, Cardiac & Chance 0.50 0.90 2.25
388-(2.95)-Collectors Edition w/foil-c 0.60 1.20 3.00
389-396, 398-399, 401-403: 389-Begin 4 10-c; Green Goblin app., boosts in cast sheet 394 Power & Responsibility Pt 2 396-Daredevil-c & app. 0.30 0.60 1.50
400-Carnage app. 0.30 0.60 1.50
390-(2.95)-Covercom: Ed Isaac, pp/bagged w/16 pg insert & promotion print 0.60 1.20 3.00
394-(2.95, 48 pgs.)-Deluxe edition, Flip book w/Birth of a Spider-Man Pt. 2, Silver foil both-c 0.80 1.60 4.00
395-(2.25-c)-Flip book w/Ultimate Spider-Man 0.50 0.90 2.25
400-(2.95)-Death of Aunt May-Double -c embossed 1.00 2.00 5.00
Annual 1-1984: 1st Sinister Six team #1 pg sty 44.00 133.00 400.00
Annual 2-1985-New Doctor Strange sty (only) 18.00 53.00 175.00
Special 5-(11/86)-Avengers vs Hulk c-over 7.90 24.00 55.00
Special 6-(11/87)-Spidey battles Hawaii Tech (new #1 pg. story) 7.90 24.00 55.00
Special 7-(11/88)-Peter Parker's parents, New 40 pg. Red Skull story 9.00 26.00 60.00
Spec. al 8-(11/89)-(+41 pg. Sinister Six story from Annual #1 4.20 10.00 25.00
Special 9 (12/90)-all reprints 4.20 10.00 25.00
Special 10 (12/91)-All reprints 4.20 10.00 25.00
Amazing Spider-Man Vol. 2 (1/99)-Spider-Man magazine-Green Goblin story, 40 pgs. re-edited from orig. 58 pgs 4.20 10.00 25.00
Annual 10-12 (1976-78)-All new-a 1.30 3.00 8.00
Annual 13 (79)-John Byrne-a 1.30 3.30 8.00
Annual 14 (80)-Miller-c/a 3.00 9.00 21.00
Annual 15-17: 15-Punisher app., Miller c/a 2.10 6.30 14.00
Annual 18, 20 (1982, 86) 1.20 2.90 7.00
Annual 21 (87) Wedding issue, direct sale 1.50 3.80 9.00
Annual 21 (87) Wedding issue, newsstand 1.50 3.80 9.00
Annual 22 (88) Evil Ant Hoary War 1.30 3.30 8.00
Annual 23 (89) Acrames Attacks, Infrid-p 1.20 2.90 7.00
Annual 24 (90, 52 pgs.)-Evil Ant Hoary War 2.00 6.00 14.00
Annual 25 (91, 2.00) 1st solo Venom story 2.00 5.00 12.00
Annual 26 (92, 2.25)-New Venom-c/story, Venom sov story, cont'd in Spect. S-M Annual #12 1.20 2.90 7.00
Annual 27 (93, 2.95)-Polybagged w/card, 1st app. Anex 0.60 1.20 3.00
Annual 28-(94, 2.95, 68 pgs.)-New Carnage-c/story 0.60 1.20 3.00
...Sluts op on this Issue 1-(90, 1.25, Canadian) 1.00 2.00 5.00
...Sluts op on this Issue 1-(2/93, 1.50, Annex) 0.40 0.80 2.00
Double Trouble 2-(90, 1.25, Canadian) 0.60 1.20 3.00
Double Trouble 2-(2/93, 1.50, American) 0.40 0.80 2.00
Hit and Run 3-(90, 1.25, Canadian)-Ghost Rider c/story 0.60 1.20 3.00
Hit and Run 3-(2/93, 1.50, American) 0.40 0.80 2.00
Carnage (6/93, 6.95) w/ASM #394,345,359-363 1.20 2.90 7.00
...Chaos vs Calamity 1 (2/93, 1.50, American) 0.40 0.80 2.00
Deadball 5 (93, 1.50, Canadian) Green Goblin-c/story; features Maniacal Capos 0.30 0.60 1.50
Soul of the Hunter nn (8/92, 5.95) 1.00 2.50 6.00
Genesis 96: Ver Overstreet Price Guide listings

AMAZING SPIDER MAN SUPER SPECIAL
Aug. 1995-Present (9.95, color, limited series)
Normal Covers
1-Flip book 0.70 1.70 4.00

AMAZING X-MEN
Mar. 1995 - Present (1.95, color, limited series)
Marvel Covers
1-Age of Apocalypse 0.70 1.70 4.00
2-4 0.40 0.80 2.00

AMERICAN, THE
July, 1987-Mar. 8, 1989 (1.75, B&W)
Dark Horse Comics
1 (1.50) 0.60 1.20 3.00
2 0.40 0.80 2.00
3-5 0.40 0.80 2.00
6-8 0.40 0.70 1.75
American Collection (B&W, 5.95) 1.00 2.50 6.00
Special 1 (90, 2.25) 0.50 0.90 2.25

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb, 1994-No. 5, June, 1994 (1.95, color, limited series)
DC Comics
1-5 0.40 0.80 2.00

AMERICAN: LOST IN AMERICA, THE
July, 1992-No. 4, Oct, 1992 (2.50, color, mini-series)
Dark Horse Comics

Duaman panned c 2-zoe Phillips pe teed-c 3-Mygnola-c
ue t-c 0.50 1.00 2.50

AMERICAN SPLENDOR SPECIAL: A STEP OUT OF THE NEST
(...ed $2.95, B&W, one-shot)
...t zine Comics
Prear-story 0.60 1.20 3.00

AMERICA'S BEST TV COMICS
(...r / Comet Suze, 68 pgs., 25¢ one-shot)
Antarctic Broadcasting Company
...ntinued c Four, Cages; Amazing Spider-Man 6.40 19.00 45.00

ANGELA
(...ed $2.95, color) Present (2.95, color)
...ic comics
...ert app. 0.70 2.00 5.00
...samurai, & Cassiahe 0.80 1.60 4.00

ANGEL AND THE APE (Discovers Meet Angel; see Showcase #27)
...e 1968-No. 6, Sept-Oct. 1969
...Periodicals Publications
1 3.00 9.00 21.00
2-6 1.90 6.00 13.00

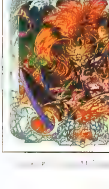
ANIMUS
...1-84 Present (1.75/1.95, color)
...comics
1-6 0.40 0.70 1.75
...Began 1.95-c, Zero-Hour 0.40 0.80 2.00
...1-84 (-10/94) & (11/94) 0.40 0.80 2.00
...ues 2.25-c 0.50 1.00 2.50

ANIMAL MAN (Vine Stranger Adventures #180 for 1st appx.)
...SER Present (Color, mini-se)

1 - ...d c of #1-63 1.60 4.70 11.00
2 1.30 3.80 8.00
3, 4 0.80 2.10 5.00
5 - 9 - ...vasion tie-in 0.80 1.60 4.00
10 - 21 - Began $1.50-c 0.60 1.20 3.00
22 - 26 - Last Grant Morrison scripts 0.60 1.20 3.00
27 - 55, 57-59 0.40 0.80 2.00
50 - 55, 57 (pgs.) - Last Jaime by Tom Veitch 0.60 1.20 3.00
56 - 1.50, 68 pgs.) 0.70 1.40 3.50
66 - 1.50-Began 1.95-c 0.40 0.80 2.00
80 - Began 2.25-c & 0.95 0.50 0.90 2.25
Ann. '... (3.95, 93) - Children's Crusade Pt. 3 0.80 1.60 4.00

AN MANIACS
...1-5 Present (1.50, color)
...comics
1 - 5 0.30 0.60 1.50

AN MANIACS: A CHRISTMAS SPECIAL
(...ed $1.50, color one-shot)
...comics
...1 (...or cover) 0.30 0.60 1.50



ANNEX
Aug 1994-No. 4-Nov. 1994 (1.75, color, mini-series)
Maine Comics
1-4-1-Spider-Man app. 0.40 0.70 1.75

ANTHRO (See Showcase #74)
July-Aug. 1968-No. 6, July-Aug. 1969
National Periodical Publications
1 4.70 14.00 33.00
2-6 2.60 7.70 18.00

ANYTHING GOES
Dec. 1986-No. 6, 1987 (FM mini-series,
Fanta graphics Books)
1-Flaming Carrot app. 0.60 1.20 3.00
2-4, 6 0.40 0.80 2.00
5-THMT app., 2nd time in color 0.60 1.20 3.00

APPARITION
1995-, (3.95, B&W, 52 pgs.)
Cal. Int' Comics
0.80 1.60 4.00

APPLESEED
Sept. 1988-Book IV #4, Aug. 1991 (B&W)
Eclipse International
1 1.70 4.00 10.00
2-5(11/89) 0.60 1.20 3.00
Book I: (4/90)(9-11/89)-A. Adams-c 0.60 1.20 3.00
Book II: (6/90)(8-12/89) 0.60 1.20 3.00
Book III Vol.3 (3.50-c) 0.60 1.20 3.00
Book IV #1-4 (1/91-8/91) 3.50-c) 0.60 1.20 3.00

APPLESEED DATABOOK
Apr. 1994-No. 2-May 1994 (3.50, B&W, limited series, 52 pgs.)
Dark Horse Comics
1,2-Hi-tech format 0.70 1.40 3.50

AQUAMAN (See Adventure #260, Detective #298, Showcase #30-33
& Wonder Workers' Comics #135)
Jan.-Feb. 1962-No. 63, Aug.-Sept. 1978
National Periodical Publications/DC Comics
1-Iron Outfit 30.00 100.00 335.00
2 20.00 67.00 142.00
3-5 14.00 49.00 95.00
6-10-9-Sea Devils app. 9.30 28.00 65.00
11-20 7.10 21.00 50.00
21-32, 34-40 5.00 15.00 35.00
33-Intro Aqua-Girl (see Adv. 266) 7.10 21.00 50.00
41-47, 49 2.10 6.00 15.00
48-Origin reprinted 2.60 7.70 18.00
50-52-Dreamworld by N. Adams 3.60 10.70 25.00
53-56, 56-(3-4/71) 1.40 4.00 8.50
57-63, 57-(8-9/77) 58-Origin retold 1.00 2.00 5.00

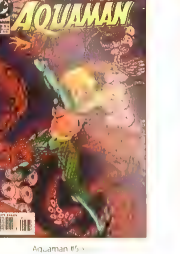
AQUAMAN
Feb. 1986-No. 4, May, 1986 (Mini-series)
DC Comics
1 0.80 1.60 4.00
2-4 0.50 1.00 2.50
Special 1 ('88, 1.50) 0.40 0.80 2.00

AQUAMAN
Dec. 1991-No. 13, Dec., 1992 (1.00, 1.25, color)
DC Comics
1-5 (1.00) 0.20 0.40 1.00
6-13 (1.25) 0.30 0.50 1.75

AQUAMAN
Aug. 1994 Present (1.50, color)
DC Comics
1,2-Peter David scripts begin 2-(9/94) 0.40 0.80 2.00
0,3-8-0 (10/94) 3-(11/94)-Supercop-c & app 4-...ato app.
0.30 0.60 1.50
9-Began 1.75-c; 10-Green Lantern app. 0.35 0.70 1.75

AQUAMAN: TIME & TIDE
Dec. 1993-No. 4, Mar. 1994 (3.50, color, mini- series)
DC Comics
1-4-Peter David scripts, 1-Dog-n-hogues 0.30 0.60 1.50

ARCANA ANNUAL
1994 (3.95, color, 68 pgs.)



Aquaman #1-c

DC Comics Vert. pp.
Annual 1: Children's Crusade story, Tom Hunter app
0.60 1.60 4.0

ARCHER & ARMSTRONG
(Acquisitive wrestler, 1992-Present (2.50, color)
valiant comics
0-(7/92) Burns 5% price c 1.00 4.00 10.0
0-Gold c, app 3.00 9.00 20.0
1 (6/92) Miller c 5m intr/Lawton a-origin 1st app. Archer
0.80 1.60 4.00
2-2nd app. Turok (Classic) Smith a-pt) 0.80 1.92 3.75
3, 4 Smith c/a/script 0.70 1.40 3.50
5—13 0.70 1.40 3.25
14-16 (6, 3.) pgs.)-Comb ned vs Eternal War part #1, Barry Smith c/a/scripts
1st app. of the Time Web ser 0.80 1.60 4.00
9-23, 10-2nd app. - set 10, 11 Smith c, 21-23 Shadowman app. 22 w/Bloodlust
w/ mail-in card, 25 Eternal Warrior app. 0.50 1.00 2.50

ARCHIE AS PURE HEART THE POWERFUL (Capt. Pureheart #4 to
(See Bugheid in Captain Hero & Lt. He With Archie)
Sept. 1966-No. 6, Nov. 1966 (Life mascot)
Archie Publications, Radio Archie c/a
1 Super hero parody, Pureheart & Evilheart (Reggie) app
7.40 22.00 52.00
2 5.00 14.00 32.00
3-6 3.00 9.00 22.00

ARCH: E MEETS THE PUNISHER
Aug. 1994 12.95 cover mini-snot, 52 pgs.,
Marvel Comics and Archie Comics Publications
1 B...ch (...) Buscema a-in Punisher 5 Goldberg a-in Archie, same
contents as the Punisher Meets Archie 0.60 1.20 3.00

ARGUS
Apr. 1995 Present (3.50, color, limited series, bi)
DC Comics
1—3 0.90 0.60 1.9

ARMEGEDDON 2001
May 1991-No. 2, Oct. 1991 (2.00, 68 pgs.)
DC Comics
1-Intro Waverider 0.60 1.20 3.00
1-2nd & 3rd printings 0.40 0.70 1.75
2 0.50 1.00 2.50

ARMORINES See X-O Manowar #25)
June 1994 Present (2.25, color)
Valiant Comics
1—12 7-Megaround-c 0.50 0.90 2.25

ARRGH
Dec. 1974-No. 5, Sept. 1975 (25¢)
Marvel Comics Group
1-Sefler 0.60 1.20 3.00
2—5 0.4

3-5: 3-D Last Stic. 2004: 4 Bonus 32K issues, 1st app Yorky Doodle at 1 pg.
single 3-Pak Double Trouble 5.80 17.50 35.00
6–10 4.00 11.50 23.00
11–20 3.00 9.00 18.00
21-31: 21, 24, 25, 29-Reprints 2.00 5.00 12.00

TOP CAT (TV)
Nov. 1970-No. 20, Nov. 1973 (Hanna-Barbera)
Charlton Comics
1 4.20 12.00 30.00
2–10 2.40 7.20 17.00
11–20 2.00 5.00 12.00

TOP COW PRODUCTIONS INC./BALLISTIC STUDIOS SWIMSUIT SPECIAL
May 1995-Present (2.95, color one-shot)
Image Comics
1 0.50 1.00 3.00

TOPPS COMICS PRESENTS
1993 (Free, B&W)
Topps Comics
0-Dracula vs. Zorro, Teenagents, Silver Star 0.20 0.40 1.00

TORCH OF LIBERTY SPECIAL
Jan. 1995 (2.50, color, one shot)
Dark Horse Comics
1-John Byrne's 0.50 1.00 2.50

TOTAL WAR (AD.A.R.S. Patrol #3 on)
July, 1965-No. 2, Oct. 1965 (Fly-Man reprints)
Gold Key
1, 2-Wood-a in each 4.60 11.70 32.00

TOWER OF SHADOWS Creatures On The Loose #10 on)
Sept. 1969-No. 9, Jan. 1971
Marvel Comics Group
1-Steranko, Craig-a 3.00 9.00 21.00
2-Neal Adams-a 1.70 4.00 10.00
3-Smith, Josie-a 1.70 4.00 10.00
4-Marie Severin-a 1.20 3.00 7.00
5, 7-Smith (p), Wood-a 1.50 3.80 9.00
6, 8-Wood art & Wrightson-c 1.20 3.00 7.00
9-Wrightson-c 1.00 2.50 6.00
Special 1 (12/77)-Adams-a 1.00 2.50 6.00

TRANSFORMERS: GENERATION 2
Nov. 1993-No. 12, Oct. 1994 (1.75, color)
Marvel Comics
1-(2.95, 68 pg.)-1 Coll. Ed. w/bi-fold metallic-c 0.60 1.20 3.00
1 (3.75, 68 pgs.)-Regular Edition 0.40 0.70 1.75
2–11 0.40 0.70 1.75
12-(2.25, 52 pgs.) 0.50 0.90 2.25

TRENCHER (See Blackball Comics)
May, 1993-No. 4, Oct. 1993 (1.95, color)
Image Comics
1-4-By Keith Giffen 3-Superman-c/story 0.40 0.80 2.00

TRIBE (See Web Mart #1,
April, 1993 (2.50, color)
Image Comics
1-Gold foil & embossed c-by Lehman/Silvestri 0.50 1.00 2.50
1-Ivory Edition (2.50)-Gold foil & embossed c available only through the creators (while-l) 1.00 1.99 4.75

TRIBE
WTM2, Sept, 1993-WTM3, 1994 (1.95 color)
Apex Comics
WTM2, 3-By Johnson & Stroman 0.40 0.80 2.00

TRINITY (See DC Universe Trinity)

TRIPLE - X
Dec 1994 - Present (3.95, B&W, limited series 7)
Dark Horse Comics
1–6 0.80 1.60 4.00

TRIUMPH
June, 1995-Present (1.75, color, Tri-bed series)
DC Comics
1–2 0.40 0.70 1.75

TRIUMPHANT UNLEASHED
Nov. 1993-No. 3, Nov. 1993 (2.50, color, 68 pgs. limited series)
Triumphant Comics
0-Small's numbered 0.50 1.00 2.50
0-Gold logo 0.50 1.00 2.50
0-Whole issue, no price, giveaway 0.50 1.00 2.50
1-Green in negative & reverse of #0-c 0.50 1.00 2.50

TROLL
Dec. 1991 (2.50, color, one-shot, 44 pgs.)
Image Comics (Extreme Studios)
1-Matt Wagner/Leigh Gerber/Art Thibert 0.50 1.00 2.50
Halloween Special ('94, 2.95) Manx app. 0.60 1.20 3.00

TROLL 1
Aug. 1994 (3.95, color, 52 pgs., one-shot)
Image Comics
1-Square-back binding 0.80 1.60 4.00

TROLL: ONCE A HERO
Aug. 1994 (2.50, color, one-shot)
Image Comics
1 0.50 1.00 2.50

TUROK, DINOSAUR HUNTER (See Magnus #12)
June, 1993-Present (2.50, color,
Valiant
1-(3.50)-Chromium & foil-c 0.70 1.40 3.50
1-Gold foil-c variant 2.10 6.40 15.00
2 30-4 Andar app. 5-Death of Andar 11-wrlboard-n trading card
16-Chaos Effect 0.50 1.00 2.50
Yearbook 1 ('94, 3.95, 52 pgs.) 0.80 1.60 4.00

TUROK, SON OF STONE
No. 596, 12/54-No. 29, 9/62; No. 30, 12/62-No. 91, 2/74
No. 92, 9/74-No. 125, 1980; No. 126, 3/81-No. 130, 4/82
Bell Publ. Co. #1-29/Gold Key #30-85/Gold Key or Whitman #86-125/Whitman #126 on
4-Color 596 (12/54)(#1)-1st app. Turok & Andar, dinosaur-c 75.00 225.00 525.00
4-Color 656 (10/55)(#2)-1st mention of Lanox 45.00 135.00 315.00
3 (3-5/56)-5 30.00 90.00 210.00
6–10 19.00 58.00 135.00
11–20: 17-Prehistoric pygmies 11.00 34.00 80.00
21–30 8.00 24.00 55.00
31–40-31-Drug-use story 6.40 19.00 45.00
41–50 5.00 15.00 35.00
51–60: 58-Fly-by saucer-c/story 4.30 12.90 30.00
61 70: 62-1/2 & 15 cent variations 4.00 10.70 25.00
71 84: 84-Origin & 1st app. Mutee 2.50 6.70 15.00
85-130: 114, 115-(52 pgs.) 1.40 3.50 8.50
Giant 1 (3/2011-6/11 (11/96)-Slick-c/#10 12 & 16 pkg. cover to #11 11.00 34.00 80.00
Giant 1-Same as above, but paper-c 13.00 39.00 90.00

TURTLE SOUP (See Teenage Mutant Ninja Turtles)
Sept, 1987 (2.00, B&W)
Mirage Studios
1 0.70 1.40 3.50

TV STARS
Aug, 1978-No. 4, Feb, 1979
Marvel Comics Group
1-Hanna-Barbera TV tie-in 0.90 2.30 5.50
2, 4 0.50 1.00 2.50
3-Teth-c/a 0.90 1.80 4.50

12 O'CLOCK HIGH (TV)
Jan-Mar, 1965-No. 2, Apr-June, 1965 (Photo-c)
Dell Publishing Co.
1, 2 4.30 13.00 30.00

2099 A.D.
May 1995 (3.95, cover)
Marvel Comics
1- Acosta-c by Quesada/Palmiotti 0.80 1.60 4.00

2099 UNLIMITED
Sept, 1993-Present (3.95, color, 68 pgs.)
Marvel Comics
1-9: 1 1st app. thuk 2099 & begins. 1 3 Spidey 2099 app.
9-Joe Kubert-c 0.80 1.60 4.00

2099 WORLD OF DOOM SPECIAL
May, 1995 (2.25, color, one shot)
Marvel Comics
1 Doom's "Contract with America" 0.50 0.90 2.25

TWILIGHT ZONE, THE (TV)
No. 1173, 5-5/61-No. 91, 4/79; No. 92, 5/82
Dell Publish-ing/Gold Key/Whitman #92
4-Color 1173 10.00 58.00 135.00
4-Color 1288 11.00 34.00 80.00
01-860-207 (5-7/62, 15¢) 8.00 24.00 55.00
12-860-210 (8-10/62)-Evans-a(3) 8.00 24.00 55.00
1 (11/62, Gold Key)-Crandall-a 9.30 28.00 65.00
2 6.40 19.00 45.00
3-11-3, 4, 9-Toth-a 4.30 13.00 30.00
12-Williamson-a 4.00 10.70 25.00
13, 15-Crandall-a 3.00 8.60 20.00
14-Orlando/Crandall/Torres-a 3.00 8.60 20.00
16-20 2.10 6.00 15.00
21-27: 26-Flying saucer-c/story 1.80 5.00 11.00
28-32 1.10 2.20 5.50
33-51, 43-Crandall-a, 53-Williamson-a 0.90 1.80 4.50
52-70 0.50 0.90 2.25
71-92: 83, 84-(52 pgs.) 0.30 0.60 1.50
Mini Comic #1 (1976; 1-1/4 x 6-1/2") 0.30 0.60 1.50

TWILIGHT ZONE, THE
Nov, 1990 (2.95/1.75, color)
Oct. 1991, 1/92-1, Nov, 1991-No. 147, 1992 (1.95, color)
1/91, 1993-No. 4, 1993 (2.50, color)
Now Comics
1 (10 2.95, 52 pgs.)-14 Adams-a 0.80 2.10 5.00
1-(11/90, 1.25)-Newsstand ed. 0.40 0.80 2.00
1-(10/91, 4.95)-Prestige ed., M. Adams-c/a 1.00 2.00 5.00
1 (10/91, 2.50)-Collector's ed. Lee pop-up card and logo
w/Nov 1990 issue 0.80 2.10 5.00
1-Reprint (2.50)-widest sale 11/90 ed. 0.50 1.00 2.50
1-Reprint (2.50)-chromestock 11/90 ed. 0.50 1.00 2.50
1/2-Direct sale & newsstand versions 0.40 0.80 2.00
2-8, 10-14 0.40 0.80 2.00
9-(2.95)-3-D Special, polybagged w/hologram on-c 0.60 1.20 3.00
9-(4.95)-Prestige edition; polybagged; two extra stories & different hologram on-c 1.00 2.00 5.00
V3#1-4 0.50 1.00 2.50
Anniversary Special ('92, 2.50) 0.50 1.00 2.50
Annual 1 ('93, 2.50)-No ads 0.50 1.00 2.50

TWISTED TALES
Nov, 1982-No. 10, Dec, 1984
Pacific Comics/Independent Comics Group
1–10 0.30 0.60 1.50

ULTRAFORCE
Aug. 1994-Present (1.95 color)
Malibu Comics
1-(2.50, 4 pack w/Maxx-as tracking card, team consisting of Prime, Firestorm, Hardcase, Pax, Edictal, Contrary & Topaz 0.55 1.00 2.50
1 Holographic cover price 2.80 8.60 20.00
0-(9/94, 2.50) 0.50 1.00 2.50
2.5-(10/94, 1.95) 0.40 0.80 2.00
2 12.50)-Flux, nascent bags, limited ed. foil stamp on c 0.50 1.00 2.50
6-begin 2.50 c, 7 & 8 (Dark Knight app. 0.50 1.00 2.50
Ann. '94 Turf Combat (6/94) 0.20 0.50 0.75

ULTRAMAN
Mar. 1994-Present (1.75/1.95, color)
Fleetway Comics, Inc.
1, (1-(1.75)-Newsstand ed. 0.40 0.70 1.75
1, 1-(2.25)-Collectors editions -1-w/foil- 3-Special 3/4 magazine c 0.50 0.90 2.25
2 4-3-Begin 1.95 c 0.40 0.80 2.00

ULTRAVERSE DOUBLE FEATURE
Jan 1995-Present (2.95, color)
Malibu Comics
1 168 pgs) Flip-c featuring Prime and Solitaire 0.80 1.60 4.00

ULTRAVERSE ORIGINS
Jan 1994 (99¢ color)
Malibu Comics
Gatefold-c, 2 pgs, origins all characters 0.20 0.40 1.00
-Newsstand ed., diff-c-no gatefold 0.20 0.40 1.00

ULTRAVERSE PREMIERE
1994
Malibu Comics
1-Ordered thru mail w/trading coins 0.80 2.10 5.00

ULTRAVERSE ZERO: THE DEATH OF THE SQUAD
Apr. 1995-(2.95, color)
Malibu Comics
1 2 0.50 1.30 3.00

UNCANNY TALES
Dec. 1973-No. 12, Oct. 1975
Marvel Comics Group
-Cundall of Uncanny Tales #3 (1950s) 0.50 1.00 2.50
2 12 0.50 1.00 2.50

UNCANNY X-MEN, THE (The X-Men, No. 1-141, see Giant-Size X-Men)
1981-Present
Marvel Comics Group
1 Ritchie app. 2.70 8.10 19.00
1.5-Last Byrne issue 1.50 3.80 9.00
1.4-150, 150 Double-size 1.30 3.00 7.50
1.5-151, 159-161, 163, 164 1.00 2.50 5.00
1.6-1st app. Rogue in X-Men 1.00 3.30 8.00
1.7-Wolverine solo story 1.70 4.20 10.00

Union #4 © Aegis Ent

865-Paul Smith art begins, ends #175 1.50 4.00 9.00
866-Double-size, Paul Smith art 1.20 2.90 7.00
867-172, 167-New Mutants/X-Men 1st meet- same date as New Mutants #1 (3/83); contains slick "cartoon" decals 1.10 2.20 5.50
877-Rogue quits The X-Men, see Avengers Annual #10 1.50 3.80 9.00
572-574 172 173-Wolverine solo story 1.00 2.50 5.00
175-Double-size 1.00 2.50 6.00
176-185 182 Rogue solo story '184 1st app Jenny 0.80 1.60 4.00
186 (52 pgs.) & Smith/Austin-a 1.00 2.00 5.00
187-192, 194-199 0.80 1.60 4.00
193-Double-size, special 10th app. New X-Men, 1st app Marrow 1.00 2.50 6.00
200 (12.00), 1.25, 52 pgs.) 1.70 4.20 10.00
201-1st app. Cable (as baby)! (1/80), 1st Phoenix-c (a) in X-Men 5.60 10.70 25.00
202-204 206-209 204-2nd Portacio-c in X-Men 1.00 2.50 6.00
205 Wolverine solo story by Barry Smith 2.40 7.30 17.00
210 211 220 221 Adam Hughes-c 2.90 9.00 20.00
212 213-Wolverine Battle Silvermoon 2012 (12/86)-See X-Factor #10 5.00 15.00 35.00
214-221, 223, 224-229-Rhodes Jones (7/87) 1.00 2.00 5.00
222-Wolverine suffers Silvermoon-Chiaro 2.40 7.30 17.00
225, 227 Fall Of The Mutants, 226-(52 pgs.) 1.50 3.80 9.00
228-239, 241 1.00 2.00 5.00
240-Sabretooth app. 1.00 2.50 6.00
242 Double-size; Inferno tie-in 1.00 2.00 5.00
243, 245-247, 249-(Liefeld) 0.80 1.60 4.00
244-1st app. Jubilee 2.00 5.00 12.00
248 1st Jim Lee art on X-Men 4.70 14.00 33.00
248-2nd printing (6/91) 1.25 0.30 1.25
249-252 253 Jim Lee-c 0.50 1.00 2.50
253-255 253 All new X-Men begin 254 Jim Lee-c 0.90 1.80 4.50
256, 257-Jim Lee-a 1.70 5.10 12.00
258-Wolverine solo story, Jim Lee-a 2.00 6.00 14.00
259-Sweeney-c/a (no Lee-a) 1.00 2.50 6.00
260 262-No Lee-a; 260, 261, 264 Lee-c 0.50 1.00 2.50
266-1st full app. Gambit (see Annual 3) 1.50 3.80 9.00
267-Lee-c/a series begins, 2nd full Gambit app. 2.00 6.00 14.00
268-Lee-a, Wolverine, Capt. America & Jack Wilson team-up 2.30 9.90 23.00
269-Lee-a 1.00 2.90 7.00
270-X-Tractors Agenda begins 1.70 5.10 12.00
270-Gold 2nd printing 0.60 1.60 4.00
271, 272, X-Tinct Agenda 1.30 3.80 8.00
273 New Mutants (Cable) & X-Factor app. 1.20 2.90 7.00
274 1.00 2.50 6.00
275 (1.50, 52 pgs.) Bi-fold-c, Prof.X 1.20 2.90 7.00
275-Gold 2nd printing 0.50 1.00 2.50
276, 280, 277-Lee-a, Lee-c-a 0.40 0.70 1.80
281-New X-Men team/Byrne scripts & Wieringo-c/a; Wolverine solo begins (white logo) 1.10 2.30 6.50
281-2nd printing (red logo) 0.30 0.55 1.25
282-1st app. Bishop (cover + 1 pg.) 1.30 3.30 8.00
282 Metallic ink 2nd printing (1.00-c) 0.20 0.40 1.00
283-1st full app. Bishop 1.70 4.20 10.00
284-295, 287-Bishop joins team; 290 Last Portacio-c/a; 294 Brandon Peterson-a begins, ends #299 0.30 0.55 1.25
294-296 (1.50) Polybagged w/trading card 0.40 0.80 2.00
297-299, 301-303, 305-309, 311 0.30 0.55 1.25
312 (1.95) w/Wolverine trading card sheet 0.40 0.80 2.00
300 (3.95, 68 pgs.) Holo-gram-c/a-c-Storm anniversary issue, Joe Lee-a (48 pgs.) 0.80 1.60 4.00
312 321 322-Begin 1.50 c, back-up in card sheet 0.30 0.60 1.50
316, 317 (2.95) Foil-enhanced editions 0.60 1.20 3.00
318-322 (1.95) Deluxe edition 0.40 0.80 2.00
Special 1 (12/70) Kirby-c/a 6.40 19.00 45.00
Special 2 (11/71) 5.70 17.00 40.00
Annual 3 ('79)-New art Wolverine st./Lee-c/a; yellow costume 2.40 7.30 17.00
Annual 4 ('80)-Dr. Strange-c/story 1.30 3.80 7.50
Annual 5 ('81) 1.00 2.50 6.00
Annual 6-8 (82-84, 52 pgs.)-6-Dracula app. 1.00 2.90 5.00
Annual 9 ('1985)-Art Adams-a-New Mutants & exert from New Mutants Special #1 1.90 5.60 13.00
Annual 10 ('1986)-Art Adams-a 1.60 4.70 11.00
Annual 11 ('87) 0.60 1.20 3.00

Valeria the She-Bat #1

Annual 12 ('88)-Evan Wan, Art Adams a(p) 0.80 1.60 4.00
Annual 13 ('89)-Atlantis Attacks 0.60 1.20 3.00
Annual 14 ('90, 2.00)-1st app. Gambit (re-cost app.) Art Adams-c(p) 1.00 2.50 6.00
Annual 15 ('91, 2.00)-4 pg. origin; Wolverine solo back up story 0.80 1.60 4.00
X-Force cont'd from Mutants 0.80 1.60 4.00
Annual 16 ('92, 2.25)-1st Lee-c(p) issue 0.50 0.90 2.25
Annual 17 ('93, 2.95)-Polybagged w/card 0.60 1.20 3.00
Annual 18 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
-The Dark Phoenix Saga (1990, 12.95) 1.90 5.60 14.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1983 (One shot)
Marvel Comics Group
ex-Juggernaut to The Dallas Times Herald 3.00 8.60 20.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1980 (1.95, one-shot 52 pages)
Marvel Comics Group
ex-Byrne/Austin-r 0.50 1.60 4.00

UNDERDOG (TV)
Nov. 1970-No. 10, Jan. 1972; May, 1975-Aug. 23, Feb. 1979
Charlton Comics/Gold Key
1 (Series, Charlton) 6.40 19.00 45.00
2-10 3.60 10.20 25.00
11-(Series, Gold Key) 4.30 12.90 30.00
2 10 2.50 6.00 15.00
11-23-13-1st app. Shack-ol Shabaki 1.50 4.00 9.00

UNDERDOG SUMMER SPECIAL
Oct., 1993 (2.25, color)
Harvey Comics
1 0.50 0.90 2.25

UNEARTHLY SPECTACULARS
Oct., 1965-No. 3, Mar., 1967 (#1: 12¢, 2: 3: 25¢ (guests)
-Harvey Pt. Mist. on
1-Tiger Boy/Simon-c 1.90 5.60 13.00
2-Jack & Frost Tiger Boy & Three Rocketeers app., Williamson, Wood, Kane-a 3.00 9.40 22.00
3 Jack & Frost app., Williamson/Crandall-a 3.00 9.40 22.00

UNEXPECTED, THE (Formerly Tales of the...)
No. 105, Feb.-Mar. 1968-No. 222, May, 1982
National Periodical Pub./Garrison/DC Comics
105-Begin 12¢ issues 2.00 6.00 14.00
106-113 113-Last 12¢ issue 1.70 4.20 10.00
114, 115, 117, 118, 120, 122-127 1.00 2.50 6.00
116, 119, 121, 128-Wrightson-a 1.30 3.00 8.00
129-162-132-136-(52 pgs.) 157-162-(100 pgs.) 0.60 1.20 3.00
163-188 187, 188-(44 pgs.) 0.30 0.60 1.60
189, 190, 192-195-(1.00, 68 pgs.) 0.40 0.80 2.00
191-Rogers-a(p) (1.00, 68 pgs.) 0.60 1.20 3.00
196-221 200-Return of Johnny Peril 0.30 0.60 1.60

UNION
June, 1993-No. 0, July 1994 (1.95, color)
Image Comics
1 (2.50)-Embossed foil-c; teens-c/a in all 0.50 1.00 2.50
1-(1.95)-Newsstand ed. w/o foil-c 0.40 0.80 2.00
2-4-(4.(1994) 0.50 1.00 2.50
0-(7/94.1.50) 0.50 1.00 2.50
0-Alternate Portada-c; see Deathblow #5 0.50 1.00 2.50

UNION
Feb 1995-Present (2.50, color)
Image Comics
1-3 0.50 1.00 2.50
4-(1.95)-Newsstand, Wildstorm Rising Part 3 0.40 0.80 2.00
4-(2.50)-Direct Market, Wildstorm Rising Part 3, Brand in Card 0.50 1.00 2.50

UNITY
No. 0, Aug. 1992-No. 1, 1992 (Free, color)
Valiant
0-(Blues-Smith-c/a; prequel to Ukyo x-overs in all Valiant titles, free to everyone that bought all 8 Unity titles that month 0.80 2.00 5.00
0-Red Issue, scarce (5,000 made) 4.00 13.00 30.00
0-Gold variant 3.00 9.00 20.00
1-Spiling-a to Unity x-overs; 1 copy available for every 8 Unity books ordered 0.70 2.00 5.00
1Gold, Promotional copy 4.00 13.00 30.00
1-Platinum Promo copy, scarce 6.00 17.00 40.00
_Yearbook 1 (2/95, 2.95)-1994 Yearbook 0.80 1.60 4.00

UNIVERSAL MONSTERS
1993-Present (3.95/4.95, color; 52 pgs.)
Dark Horse Comics
Frankenstein-no Original movie adaptation, painted-c 0.80 1.60 4.00
Dracula-nn (4.95)-Original movie adaptation 1.00 2.00 5.00
Mummy-nn (4.95)-Original movie adaptation 1.00 2.00 5.00
Creature from the Black Lagoon-(4.95)-A. Adams/Austin-c/a 1.00 2.00 5.00

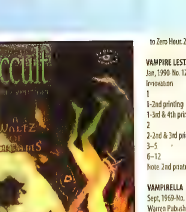
UNKNOWN SOLDIER (Formerly Star-Spang'ed War Stories)
205, Apr.-May, 1977-No. 268, Oct. 1986
National Periodical Publications/DC Comics
205, 268: 257 Enemy Ace begins 0.40 0.80 2.00

UNKNOWN WORLDS
Aug. 1960-No. 57, Aug. 1967
American Comics Group
1-Whitney-c/a most issues 13.00 38.00 115.00
2-5-2 Dinosaur-c/story 7.00 20.00 60.00
6-11: 9-Dinosaur-c/story 11-Last 10¢ issue 5.00 15.00 45.00
12-19: 12-Issues runs #57 4.00 12.00 35.00
20-Heftier comics (12-1/62-65) 4.00 13.00 40.00
21-35 2.00 7.00 22.00
36-"The People vs. Hendricks" by C.C.Beck, most popular AC/a story ever 3.00 9.00 27.00
37-46 2.00 7.00 20.00
47-Williamson-c/a(4); was the Unknown #90, 3 pgs. Craig-a 2.00 7.00 22.00
48-57: 49, 50, 54-Ditko-a. 53-Frankenstein app. 2.00 6.00 17.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan, 1975-No. 6, Nov. 1975 (1.00, B&W magazine)
Marvel Comics Group
1-Williamson/Kinkaid/Torres/Fazzetta-r/Wizzard #1; Adams-r/Phase 1, Brunner & Kaluta-r 0.80 1.60 4.00
2-6: 2, 3-Perez-a 0.60 1.20 3.00
Special 1 (76, 100 pgs.)-Newton painted-c 0.60 1.20 3.00

UNTOLD LEGEND OF THE BATMAN, THE
July, 1980-No. 3, Sept. 1980 (Mini-series)
DC Comics
1-Diglit; Joker-c; Byrne-a 0.80 1.60 4.00
2,3 0.60 1.20 3.00
1-3, Batman Cereal premiums (1989, 28 pgs., 6x6") 1st & 2nd print pgs only 0.40 0.80 2.00

UNUSUAL TALES (Blue Beetle #50 on)
Nov. 1955-No. 49, Mar. Apr. 1965
Charlton Comics
1 15.00 50.00 120.00
2 7.00 21.00 55.00



Vertigo/DC Comics, Dr. Occult #1 (1.95)

3-5 4.00 12.00 33.00
6-Ditko-c only 6.00 17.00 44.00
7,8-Ditko-c/a 12.00 36.00 95.00
9-Frazetta-c/a (20 pgs.) 11.00 38.00 100.00
10-Ditko-c/a(4) 15.00 43.00 120.00
11-13/58, 68 pgs.)-Ditko-a(4) 14.00 41.00 110.00
12-14-Ditko-a 9.00 28.00 75.00
15, 16-20 3.00 10.00 26.00
15-Ditko-c/a 9.00 27.00 72.00
21-24, 28 2.00 7.00 18.00
22, 23, 25-27, 29-Ditko-a 6.00 18.00 48.00
30-49 2.00 6.00 16.00

U.S. AGENT (See Captain America #354)
June 1993-No. 4, Sept. 1993 (1.75, color, main series)
Marvel Comics
1-4 0.40 0.70 1.75

USAGI YOJIMBO (See A Zenko & Space Usagi)
Jan, 1987-No. 267 (2.00, B&W)
Fantagraphics Books
1 3.00 9.00 27.00
1, 8, 10: 2nd printings (2.00) 0.40 0.80 2.00
2-9, 11-28 0.40 0.80 2.00
16 1MMT app. 0.80 1.60 4.00
29-36 (12.25 ea) 0.50 0.90 2.25
Color Special (11/89, 2.95) 0.60 1.20 3.00
Summer Special (11/88, 2.75, B&W) 1.50 3.00 8.00

USAGI YOJIMBO
Mar, 1995-Present (2.75, color)
Mirage Studios
V2#1-13: 1-TMNT app. 0.60 1.10 2.75

VALERIA THE SHE-BAT
May, 1993-Present (Color)
Continuity Comics
(See Comics Debut #1, June 1993 For Valeria/Spawn x-over, 5 pages)
1 Pow...ee-ouch to-rrudes, glow in the dark-c 4.00 8.00 20.00
1 4.00 12.00 30.00
2-5-(1.95)-Embossed c/a, Adams a & scripts 0.50 1.00 2.50

VALERIA THE SHE-BAT
Sept. 1995-Present (2.50, color)
W. Mejia-c/a/w
1-3 0.50 1.00 2.50

VALOR
Nov, 1992-No. 23, Sept. 1994 (1.25/1.50, color)
DC Comics
1-12 2.5% Superoid 4.Ah. Label (comes 12) 0.30 0.50 1.25
13-23: 13-Begin 1.50-c. 17-Death of Valor. 18-22-Build-up

to Zero Hour. 23-Zero Hour 0.30 0.60 1.50

VAMPIRE LESTAT, THE
Jan, 1994-No. 12, 1995 (2.50, mini-series)
Innovation
1 4.30 12.90 30.00
1-2nd printing 0.60 1.20 3.00
1-3rd & 4th printings 0.50 1.00 2.50
2 2.10 6.40 15.00
2-2nd & 3rd printings 0.50 1.00 2.50
3-5 1.30 3.30 8.00
6-12 1.00 2.80 5.00
Note: 2nd printings of most issues exist and are worth cover price.

VAMPIRELLA
Sept, 1969-No. 112, Feb, 1983, No. 113, Jan, 1988
Warren Publishing Co. (B&W; magazine size)
1-Nino Vampire; 3 Frazetta-c 31.00 92.00 215.00
2-Amazonia series begins, ends #12 12.90 39.00 90.00
3-Scarce, low distribution 32.00 96.00 225.00
4-(5/71)-Frazetta-c 6.00 18.00 42.00
5-Vampirella begins as serious series 5.40 16.00 38.00
9-Smith art; Berks cover 6.00 17.00 40.00
10-No Vampirella story 2.90 9.00 20.00
11-15: 11-Origin & 1st app. Pendragon 4.00 12.00 28.00
16-18, 20-25 2.40 7.30 17.00
19-(1973 Annual) 3.00 9.90 23.00
26, 28-36, 38-40: 31-Frazetta-c 1.70 4.20 10.00
27-(1974 Annual) 2.00 5.00 12.00
37-(1975 Annual) 1.70 4.20 10.00
41-45, 47-50 1.20 2.40 6.00
46-Origin of Vampi-vella retold (10/75) 1.20 2.40 6.00
51-99 0.50 1.00 2.50
100-(96 pgs.)-Reprint special, origin retold 1.00 2.00 5.00
101-113, 115-117 1.00 2.00 5.00
114 (Giant Collector's Ed.) on (2.50) 1.00 2.00 5.00
118 (1988) 1.00 2.00 5.00
Annual 1 (1972)- New origin Vampirella 18.00 54.00 125.00
Special 1 (1977, large square-bound) 1.70 4.20 10.00

VAMPIRELLA (Also see Cat w/ ... Flip Book, Vengeance of...)
Nov, 1992-No. 5, Nov, 1993 (2.95, color)
Harris Comics
0- 0.70 1.75 4.00
1-Jim Balent inks & A. Hughes-c in #1-3 4.60 13.70 32.00
1-2nd printing 1.00 2.00 5.00
2 3.00 6.00 15.00
3-5-1:3 contain certificates for free Dave Stevens' Vamp poster
5-D. Beeston-c 1.40 2.80 7.00
Vampirella TPB ('10/93, 5.95)-r/1-4, holo-c 1.00 2.50 6.00

VAMPIRELLA CLASSIC
Feb 1995-Present (2.95, color)
Harris Comics
1 2-A. Goodwin/A. Gonzalez pin-up 0.60 1.20 3.00

VAMPIRELLA: MORNING IN AMERICA
1991 (no #, 1992 (3.95, B&W, mini-series)
Dark Horse Comics
1 All have Kaluta painted-c 1.40 2.80 7.00
2-4 1.00 2.00 5.00

VAMPIRELLA/SHADOWHAWK: CREATURES OF THE NIGHT
1993 (4.95, color; 3 tie-in'd series, 2)
Harris Comics
1 1.00 2.00 5.00

VAMPIRE TALES
Aug. 1973-No. 11, June, 1975 (B&W magazine)
Marvel Comics Group
1-Morbius, the Living Vampire begins by Marcos Chi; solo Morbius series & 5th Morbius app.) 3.00 9.90 23.00
2-Intro Satana; Stmarks-r 1.30 3.00 7.50
3, 4, 7-11: 3-Satana app. 8-Blade app. (see Tomb of Dracula) 0.80 1.60 4.00
6-1st Lilith app. 1.00 2.00 5.00
5-Origin Morbius 1.30 3.00 7.50
Annual 1 (10/75)-Heath-r/#9 0.60 1.20 3.00

VAMPS
Aug, 1994- Jan, 1995 (1.95, color, limited series, mature)
DC Comics
1-Belland-c 0.60 1.60 4.00

2–6 - Rolland-c 0.40 0.80 2.00

VANGUARD (OUTPOST EAST #) (See Megaton & Savage Dragon)
#7 (1.50, color)
Megaton Comics
1-Erik Larsen-c/p 0.70 1.40 3.50

VANGUARD
Oct, 1993-Present (1.95, color)
Image Comics
0, 1-Gatefold-c, Supreme x-over, Erik Larsen back-up 3.4 (12.95)-Erik Larsen-c/p 0.40 0.80 2.00

VANGUARD ILLUSTRATED
Nov, 1983 - No. 13, Oct, 1984
Pacific Comics
1-6, 8-11: 2-Dave Stevens-c 0.30 0.60 1.50
7-1st app. Mr. Monster 1.00 2.00 5.00

VAULT OF EVIL
Feb, 1973 - No. 23, Nov. 1975
Marvel Comics Group
1 (1980s reprints begin) 0.60 1.20 3.00
2-23: 3,4-Brunner-c 0.40 0.70 1.75

VAULT OF HORROR, THE
Aug, 1990 - No. 6, June, 1991 (1.95, color, 68 pgs.)
Gladstone Publ.
1 0.80 1.60 4.00
2-6: 4-Begins 2.00-c 0.40 0.80 2.00

VENGEANCE OF VAMPIRELLA
Apr, 1994 - Present (2.95, color)
Harris Comics
1 (3.50)-Quesada/Palmiotti "Bloodlines" wraparound-c 3.30 8.30 20.00
1 (3.50)-2nd printing; Blue foil-c 1.00 2.00 5.00
1-Gold 8.00 16.00 40.00
2 2.00 4.00 10.00
3,4 1.00 2.00 5.00
5-14: 6-Polybagged w/trading card. 10-w/coupon for Hyde-25 poster
11-Polybagged w/trading card 0.60 1.20 3.00
_Bloodshed (95, 6.95) 7.00 2.90 7.00

VENGEANCE SQUAD
July, 1975 - No. 6, May, 1976 (#7-13 are 25¢ issues)
Charlton Comics
1-Mike Mazur: Private Eye begins by Staton 0.40 0.60 2.00
2-6: Morisi-a in all 0.30 0.60 1.60
5, 6-Western Comics-r (1977) 0.30 0.60 1.40

VENOM: CARNAGE UNLEASHED
Apr 1995 - Aug 1995 (2.95, color, limited series 4)
Marvel Comics
1–4 0.60 1.20 3.00

Warchild #1 © Ross Lasfeld

VENOM: FUNERAL PYRE
Aug, 1993 - No. 3, Oct, 1993 (2.95, color, limited series)
Marvel Comics
1-Rob-quelle foil-c, Punisher app. in all 0.60 1.20 3.00
2, 3 0.60 1.20 3.00

VENOM: LETHAL PROTECTOR (See Amazing Spider-Man #298)
Feb, 1993 - No. 6, July, 1993 (2.95, limited series)
Marvel Comics
1-Red holo-grafx foil-c 1.00 2.00 5.00
1-Gold variant sold to retailers 2.60 8.00 18.00
1-Black-c variant 21.40 64.00 150.00
2 it: Spider-Man app. in all 0.60 1.20 3.00

VENOM: NIGHTS OF VENGEANCE
Aug, 1994 - No. 4, May, 1994 (2.95, color, limited series)
Marvel Comics
1-4: 1-Red foil-c 0.60 1.20 3.00

VENOM: SEPARATION ANXIETY
Dec, 1994 - Mar 1995 (2.95, color, limited series)
Marvel Comics
1-4: 1-Embossed-c 0.60 1.20 3.00

VENOM: THE ENEMY WITHIN
Feb, 1994 - No. 3, Apr, 1994 (2.95, color, limited series)
Marvel Comics
1-3: Bernardin & Morbius app. 1-Glow-in-the-dark-c 0.60 1.20 3.00

VENOM: THE HACE
May, 1994 - No. 3, July 1994 (2.95, color, limited series)
Marvel Comics
1-3: 1-Embossed cover 0.60 1.20 3.00

VENOM: THE MADNESS
Nov, 1993 - No. 3, Jan, 1994 (2.95, color, limited series)
Marvel Comics
1-3: Kelley Jones-c/a. 1-Embossed-c 0.60 1.20 3.00

VERTIGO JAM
Aug, 1993 (2.95, color, 68 pgs.)
DC Comics
1: Sandman by Gaiman, Swamp Thing, etc 0.80 1.60 4.00

VERTIGO PREVIEW
1992 (75¢, color, 36 pgs.)
DC Comics
1: Vertigo preview; Sandman story by Gaiman 0.40 0.80 2.00

VERTIGO VISIONS
June, 1993 - Present (Color, 68 pgs.)
DC Comics (Vertigo)
The Geek 1 (3.95, 6/93) 0.80 1.60 4.00
The Phantom Stranger 1 (3.50, 10/93) 0.70 1.40 3.50
Dr. Occult 1 (3.95, 7/94) 0.80 1.60 4.00

V FOR VENDETTA
Sept, 1988 - No. 10, May, 1989 (2.00, color, mini-series)
DC Comics
1-10: Alan Moore scripts in all 0.40 0.80 2.00
Trade paperback (1990, 14.95) 2.10 6.00 15.00

VICTORY
June, 1994 - Dec 1994 (2.50, color, limited series 5)
Topps Comics
1-5 0.50 1.00 2.50

VINTAGE MAGNUS (Robot Fighter)
Jan, 1992 - No. 4, Apr, 1992 (2.25, color)
Valiant
1-Layton-c/r/Magnus #22 1.00 2.00 5.00
2–4 0.60 1.20 3.00

VIOLATOR (See Spawn #2)
May, 1994 - Present (1.95, color)
Image Comics
1-Alan Moore-s 0.60 1.60 4.00
2-3-Alan Moore scripts. 2,3-Bart Sears-c/p/i/a/p 0.60 1.20 3.00

VIRUS
1993-No. 4, 1993 (2.50, color)

Warlock #1 © Alan Moore

Dark Horse Comics
1-4-Ploog-c 0.50 1.0

VISION, THE
Nov, 1994-Present (1.75, color)
Marvel Comics
1-4 0.40 0.70

VISIONS
No. 1, 1979 - No. 5, 1983 (B&W, fanzine)
Vision Publications
1-Flaming Carrot stories 7.00 21.00 50.00
2-Flaming Carrot stories 3.60 11.00 25.00
3-Flaming Carrot stories 1.40 4.00 10.00
4-Flaming Carrot covers and info. 2.10 6.40 15.00
5-(1983)-1 page Flaming Carrot 1.20 2.90 7.00
Note: After No. 4, Visions became an annual publication of The Atlanta Fantasy Fair

VISITOR, THE
Apr 1993 (2.50, color)
Valiant Comics
1–9 0.50 1.00 2.50

VISITOR VS. THE VALIANT UNIVERSE, THE
Feb, 1995 - Present (2.95, color, limited series 2)
Valiant
1-2, 1-X-O Manowar, Armorines & Dr. Solar app. 0.60 1.20 3.00

VORTEX
Nov, 1982 to 1985 (1.50/1.75, B&W)
Vortex P.ubs.
1-Peter Hsu art, nudity 1.50 4.00 9.00
2-1st app. Mister X (on cover only) 0.80 1.60 4.00
3 0.60 1.20 3.00
4-15: 12-Sam Kieth-a 0.40 0.70 1.80

WALT DISNEY'S COMICS AND STORIES
No. 511, Nov, 1986 - No. 647, Apr., 1990 (Color)
No. 648, May, 1990 - Present
Gladstone Publ. (Disney)/Gladstone
511-Miracles app. 0.90 2.30 5.50
512 0.60 1.20 3.00
513-520: 518-Infinity-c 0.40 0.70 1.80
521-545: 541-545 are 52 pgs. 0.30 0.60 1.60
546, 547-(1.95, 68 pgs.) 0.60 1.20 2.25
548-(1.50, 6/90)-1st Disney issue 0.40 0.70 1.75
549-551-570, 572, 573, 577-579, 581, 584 0.30 0.60 1.60
550-(2.25)-D. Duck by Barks 0.50 1.00 2.50
571-(2.95, 68 pgs.)-DD's Atom Bomb (r) by Barks from 1947 Chanticleer Premium 0.60 1.50 3.75
574-576, 580, 582, 583, (2.95, 68 pgs.) 0.70 1.30 3.75
585-(2.50, 52 pgs.) Reprints #140 0.70 1.30 3.25
586, 587 (1.50)-Gladstone begins again 0.40 0.70 1.75
588-595 0.30 0.60 1.50

WALT DISNEY'S DONALD AND MICKEY (formerly Mickey and Donald)
No. 19, Sept. 1993-Present. (1.50, color)
The Bruce Hamilton Company (Gladstone)
19, 21-24, 26-30: 19-Duck, Morty + 2; 23-Duck "Drexen" story; 27-Ducks

	0.30	0.60	1.50
20-2.95, 68 pgs.)-Barks-r	0.60	1.20	3.00
25-2.95, 68 pgs)	0.60	1.20	3.00

WALT DISNEY'S DONALD DUCK
Oct., 1986-No. 279, May, 1990; No. 280, Sept., 1993-Present (Color)
Gladstone Publ.

246	1.20	4.00	10.00
247-249	0.60	1.60	4.00
250-(3.50, 68 pgs.)-Reprints FC #9	1.70	5.50	12.00
251-256	0.60	1.50	3.75
257-(1.50, 52 pgs.)-Vacation Parade #1	0.80	1.60	4.00
258-260	0.60	1.20	3.00
261-277	0.40	0.80	1.90
278, 279-(1.95, 68 pgs.)	0.30	1.00	2.50
280-283, 287-291: 280-Begin 3.50; c-283-Rosa-a;sc;pnls & part-c	0.40	0.70	1.80
286-(2.95, 68 pgs.)-"Happy Birthday, Donald!"-c; 0.60	1.20	3.00	

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov., 1987-No. 20, Apr., 1990; (95¢, color)
No. 21, Aug., 1993-Present (1.50, color)
Gladstone Publ./Disney Comics
1 1.10 2.20 5.50
2-r/Four Color #308 0.50 0.90 2.25
3, 4, 6, 7, 9-11, 13, 15-18 0.40 0.80 2.00
5, 8-Rosa-art 0.40 0.90 2.20
12-Rosa story/art w/ Barks poster 0.60 1.20 3.00
14-r/FC 29 The Mummy's Ring (Barks) 0.50 1.00 2.50
19, 20-(1.95, 68 pgs.) 0.40 0.80 2.00
21-Rosa-c; Gyro Gearloose app. 0.40 0.70 1.80
22-r/FC 382-The Phalladed Parrot (Barks) 0.40 0.70 1.80
23-27,29,31,21,29-Rosa-c; 37-FBBook-c 0.50 0.60 1.50
28-(2.95, 68 pgs)-r/FC 199, Sheriff of Bullet Valley (Barks) 0.60 1.20 3.00
30-(2.95, 68 pgs)-r/FC 367 "Christmas for Shacktown!" (Barks) 0.60 1.20 3.00

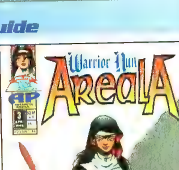
WALT DISNEY'S DONALD DUCK ADVENTURES
June, 1990-No. 38, July, 1993 (1.50, color)
Disney Comics
1-Rosa story & art (1st Disney issue) 0.60 1.20 3.00
2-38 0.50 0.60 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct, 1965-Dec. 84, Apr, 1990 (Color)
No. 241, June, 1990-Present
Gladstone Publ./Disney Comics #243-280/Gladstone #281 on

210-r/1st Beagle Boys	1.00	2.50	6.00
211-218	0.50	1.00	2.50
219-Sol Of The Sun by Rosa	1.70	5.00	12.00
220-Ben Rosa story	0.80	1.50	3.75
221-230, 234, 235, 237-Rosa-a	0.40	0.80	1.90
231-240, 243-Rosa story/art	0.30	0.60	1.50
241, 242-(1.95, 68 pgs.)	0.50	0.90	2.25
243-249, 251-284 (-50): 283-r/WDCS #58	0.40	0.70	1.80
250-(2.25, 52 pgs.)-Barks-r	0.50	1.00	2.50
285-The Life and Times of Scrooge McDuck Pt. 1, Rosa-c/a;scripts	0.80	1.60	4.00
286-291-The Life and Times of Scrooge McDuck Pt.2-7, Rosa-c/a;scripts	0.30	0.60	1.50

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Uncle Scrooge Adventures #1-31)
Nov, 1987-No. 21, May, 1990 (95¢, color)
No. 22, Sept, 1993-Present (1.50, color)
Gladstone Publ.

1	1.00	2.50	6.00
2-5; 5-Rosa-c/a	0.40	0.70	1.80
6-19; 8, 14-Rosa art	0.30	0.50	1.30
20, 21-(1.95), 20-Rosa-c/a	0.50	0.90	2.25
22 (1.50), Rosa cover; c/(5 #26	0.40	0.80	1.90
23-(2.95, 68 pgs.), Vs. Phantom Blot, Barks-r	0.70	1.40	3.50
24-26,29, 33-32-34, 25, 29, 31, 32-Rosa-c; 25-r/FC #421	0.30	0.60	1.50
27-Guardians of the Lost Library; Rosa-c/a;story; cogs of the Jupiter Woodchuck Goldstone	0.40	0.70	1.75
28-(2.95, 68 pgs)-r/US #13 with restored missing panels, Rosa-c	0.60	1.20	3.00



Warrior Nun Areala #1 by Rosa; Dynamic Publish...

30-(2.95, 68 pgs) -r/US #12, Rosa-c, 31 (2.95)	0.60	1.20	3.00

WALT KELLY'S ...
Dec., 1987-Apr. 1988
Eclipse Comics

Christmas Classics 1-r/1987 1, 25 covers	0.40	0.70	1.75
Springtime Tales 1-r/1990, 2 '90	0.50	1.00	2.50

WANTED THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug. 1972-No. 9, Aug.-Sept. 1973 (All DC issues)
DC Comics/Atlas reprints
1 Batman-c/story; Green Lantern-c/a; 1, #1 1.00 2.00 5.00
2 Batman-Joker/Penguin-c/story reprinted from Batman #23 1.10 2.70 6.50
3-9 All GA reprints 0.60 1.20 3.00

WARBLADE : ENDANGERED SPECIES
Jan 1995 - Apr 1995 (#1-2 50¢ color; limited series)
Image Comics
1-c/1 Gatefold w/apparatus-c 0.50 1.00 2.50

WARCHILD
Jan 1995 Present (2.50, color)
Image/Jam Press
1-2/1 Liefeld-c/a 0.50 1.00 2.50

WAR DANCER (See Doctor Chaos #2)
Feb. 1994-Present (2.50, color)
Defiant
1-3,5,6: 1-Intro War Dancer; Weiss-c/a(p) beg in. 1-3 Weiss-a(p)
4 0.50 1.00 2.50
4 (3.25, 52 pgs.) 0.70 1.40 3.25

WARLOCK (The Power Of) (See Fantastic Four 66, 67, Marvel Hall 178, Infinity War, Marvel Premiere, Silver Surfer #44, Strange Tales, Thor 165) Aug. 1972-No. 8, Oct. 1973; No. 9, Oct. 1975-No. 15, Nov. 1976
Marvel Comics Group

1-Origin retold by Kane	3.60	10.70	25.00
2, 3	1.60	5.00	11.00
4-8: 4-Death of Eddie Roberts	1.30	3.70	7.50
9-12 Thanos saga begins, Thanos cameo; c/story; Starlin-c/a in #9-15	1.50	4.00	9.00
10-Origin recap Thanos & Gamora, Thanos-c/story; Thanos vs. Magus-c/story	4.30	13.00	30.00
11-Thanos app.; Warlock dies	3.60	11.00	25.00
12-14 Saga cont. 14-Last 25¢ issue	1.60	4.70	11.00
15-Thanos-c/story	3.30	10.00	23.00

WARLOCK (Special Edition on cover)
Dec. 1982-No. 6, June, 1983 (2.00, Direct)
Marvel Comics Grp.
1-6: Thanos-c/3,6; Starlin-c/a 1, 2, 4, 5; 1-Starlin-a(p); 2-Starlin-a(p); 3-Starlin-c/a(p); 4-Starlin-c/a(p); 5-Starlin-c/a(p); 6-Starlin-c/a(p)
Warlock 15 Special Edition #1 (12/83) 0.50 1.00 2.50

WARLOCK
May, 1992 - No. 6, Oct, 1992 (2.50, color, mini-series)
Marvel Comics
1-Intro Moondragon 0.70 1.40 3.50
2 0.50 1.00 2.50
3 0.40 0.70 1.75
4-6 0.40 0.70 1.75
7 24, 26, 27 -Thanos-c/a; Magus, Moondragon app. 8, 9-Gamora bullets
Thanos-c/story 10-Thanos-c/by 11-Nick 0.40 0.70 1.75
21 (2.95, 52 pgs.) Die cut embossed double-c, Thor & Thanos app. 0.60 1.20 3.00
20 (2.50, 68 pgs.) 95-c, bound-in card sheet, 42-Final issue 0.40 0.80 2.00

WARLOCK CHRONICLES
June 1993 - No. 8, Feb. 1994 (2.00, color, mini-series)
Marvel Comics
1 (2.95) Holo-grafix foil & embossed-c, origin retold, Starlin scripts 0.60 1.20 3.00
2 3-Thanos & Moondragon story 4-Vs. Magus-c/story 0.40 0.80 2.00

WARLORD, THE
Jan-Feb, 1976-No. 133, Winter 1988-89
National Periodical Publications/DC Comics
1 Conan Burn 1st issue Special, Mike Grell-a 2.10 6.40 15.00
2 Intro Machette 1.30 3.30 8.00
3-5 1.00 2.50 5.50
6, 8-9: 6-Intro Mirah 9-New costume 0.50 1.30 4.25
7-Origin-r 0.70 1.30 3.25
21-40 37, 38 Origin Omac by Starlin 0.50 0.90 2.25
41-42, 44, 52-53-Reprints #1 0.30 0.60 1.40
48-52 pgs.) 1st app. Arak 0.50 0.90 2.25
53-130, 132-100-Double-size 0.30 0.60 1.40
131-1st Loeb&Sale DC (9/88) 0.60 1.20 3.00
133-Last issue (52 pgs., 1.50) 0.50 0.60 1.50
Annual 1 (1982) 0.40 0.80 2.00
Annual 2-6 (1983-87) 0.20 0.40 1.00

WARLORD
Jan, 1992-No. 6, June, 1992 (1.75, color; mini-series)
DC Comics
1-6: Grell-c & scripts in all 0.40 0.70 1.75

WAR MACHINE (See Iron Man #281, 282 & Marvel Comics Presents #152)
Apr, 1994-Present (1.50, color)
Marvel Comics
"Adrian" Ellerbee-Iron Man, JRJR, B&W, 16 pgs.) 0.20 0.30 0.75
1-(2.95, 52 pgs.) Collectors Ed., embossed foil-c, Cable app. 0.60 1.20 3.00
1-(2.00, 52 pgs.)-Newsstand Ed.; Cable app. 0.40 0.80 2.00
2-14, 16-: 2-Brand-on trading card sheet, Cable app. 2,3-Deathlok app. 0.40 0.80 2.00
6-Red logo 0.30 0.60 1.50
8 (2.95)-Polybagged w/16 pg. Marvel Action Hour preview and avatar print; yellow logo 0.60 1.20 3.00
15-(2.50)-Flip Book 0.50 1.00 2.50

WAR PARTY
Oct, 1994-Present (2.95, B&W)
Lightning Comics
1-1st app. Deathmark 0.60 1.20 3.00

WARRIOR NUN AREALA
June 1994 - Present (2.95, color)
Antarctic Press
1 1.00 2.00 5.00
2-3 1.00 1.20 3.00

WARRIORS OF PLASM (Also see Plasm)
Aug. 1993-Present (2.95/2.50, color)
Defiant Comics
1-4: Layborn-c/a. 1-1st app. Glory 4-Bound-in fold-out poster 0.60 1.20 3.00
5-7, 10-13: 5-Begin 2.50-c 0.50 1.00 2.50
8, 9-(2.75, 44 pgs.) 0.60 1.10 2.75

The Collected Edition-(2/94 9.95)-cnvr), 1-4 & Spidermrbs 1.70 4.20 10.00

WARSHRIKE
May 1994-Present (1.95 color)
Malibu Comics (Ultraverse)
1-7-1-Slimerone-o- 0.40 0.80 2.00
1-Ultra-5000 Limited silver foil 2.50 6.30 15.00
Giant Size-1-(12/94, 2.50, 44 pgs)-Prelude to Godwheel 0.50 1.00 2.50

WARZONE
1995 (2.95, BW)!
Entity Com ics
1-3 0.60 1.20 3.00

WATCHMEN
Sept. 1986-No 12, Oct, 1987 (mini-series)
DC Comics
1–12 0.80 1.60 4.00

WEAPON X
Apr, 1994 (12.95, color, one-shot)
Marvel Comics
nn-Wolverin Comics Presents 72-84 1.90 6.00 13.00

WEAPON X
Mar 1995 – Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 1.00 2.00 5.00
2-4 0.40 0.80 2.00

WEB OF SPIDER-MAN
April, 1985–Present
Marvel Comics Group
1-5th app. black costume 5.40 16.00 38.00
2, 3 1.40 3.50 8.50
4-8-7-Hulk, x-over 1.10 2.70 6.50
9-13-'58-Painted-c 1.10 2.20 5.50
14–28: 18-(7/86)-1st app. Venom (both not the series, not shown)
19-Hero-Himbing & Soko 1.00 2.00 5.00
29 Nov. Hobgoblin II (Masterdak), Wolverine app 2.30 6.90 16.00
30 Origin recap-Rose & Hobgoblin (Deeds) 2.30 6.00 15.00
31, 32-Six part Kraven story! 6e begins 1.70 4.20 10.00
33-37, 39-47, 49 0.60 1.10 2.75
38-Hobgoblin app. 1.30 3.10 7.50
48 Origin & 1st full app. of demonic Hobgoblin (Ferrocyclick) cont'd from Spect. Spider Man #147 3.60 11.00 25.00
50-(1.50, 52 pgs.) 0.50 1.00 2.50
51-56 0.40 0.80 2.00
57 Cosmic Spidey cont. from Sp. Spider-Man 1.70 4.00 10.00
60 65, 68 85, 87 88, 91 94 84-Beg n 6 part Rose & Hobgoblin II story 93, 94 Hobgoblin II (Masterdak) reborn-city 0.40 0.80 2.00
66, 67 Green Goblin app. as a super-hero 0.60 1.20 3.00
86-Demon leaves Hobgoblin, 1st Demagoblin 0.60 1.20 3.00
90-92 (1.95, 52 pgs.)-Silver Hologram c, polybagged w/poster 0.80 2.10 5.00

Warriors #7 © Aspen Ent

50 2nd print; gold hologram c 0.60 1.20 3.00
95-Begin 4-part x-over w/Spirits of Venom 0.70 1.30 3.25
96-99, 101-106, 104-106-Hightweight back-ups 0.40 0.70 1.80
100-(2.95, 52 pgs.)-Hols-grafx foil-c; wbs new Spider-Armor 1.30 1.70 3.25
107-111 107-Intro Sandsoum, Sand & Quicksand app 0.30 0.50 1.25
112-116, 118, 119, 121-124, 126- 112-Beg. n 3 6p c; boxed w/trading card sheet 113-Gambit & Black Cat app. 118-1st solo cbrse story Venom app 119-Iron Kanne, Scarlet Spider, Venom app. 0.30 0.60 1.50
113-(2.95)-Collector's 6d polybagged w/foil c, 16 pg preview of S.M. cartoon & animation crl 0.60 1.20 3.00
117-(1.50)-Flip book; Power & Responsibility Pt 1 0.30 0.60 1.50
117-(2.95)-Collectors edit on flip c, flip book 0.80 1.60 4.00
119-(6.95)-Direct sal, polybagged w/Maximum Carnage Pt #1350 & coupon for Area 5 M #236, S M #3 & Spect. S-M #219 1.10 2.70 6.50
120-(2.95)-Flip book w/preview of The Ultimate Spider-Man 0.50 0.90 2.25
125 (+95) Bloodlust -c-Gwen Stacy clone 0.80 1.60 4.00
125-(2.95)-Newsstand 0.60 1.20 3.00
Annual 1-(1.85) 0.60 1.20 3.00
Annual 2 (1.95) Arthur Adams-a 1.30 3.00 7.50
Annual 3-(97) 0.60 1.20 3.00
Annual 4-(1.88)-Evo.utionary War 0.70 1.40 3.50
Annual 5-(99, 2.00)-Atlantis Attacks 0.60 1.10 2.75
Annual 6-('96, 2.00)-Plunder backup story 0.60 1.10 2.75
Annual 7 ('95, 2.00)-Ong'inescap of Hobgoblin I & II, Green Goblin II, Venom; Larsen/Austin-c 0.60 1.10 2.75
Annual 8-(92, 2.25)-Venom story, pt. 3 0.60 1.10 2.75
Annual 9-('93, 2.25)-Polybagged w/card 0.70 1.30 3.25
Annual 10 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00

WEIRD MYSTERY TALES (See DC 100 Page Super Spectacular #4)
July-Aug, 1972-No. 24, May, 1975
National Periodical Publications
1-Kirby-a; Wrightson splash pg 3.20 2.40 6.00
2-24, 4-Staelin-a, 24-Wrightson-c 0.60 1.10 2.75

WEIRD SCIENCE
Sept, 1950-No. 4, Mar, 1951 (1 pt., cnt. ed. pgs.)
Gladstone Publishing
1-4-Reprints, 3-Begin 2 pt c 0.40 0.80 2.00

WEIRD WAR TALES
Sept-Oct, 1971-No. 124 (one-shot)
National Periodical Pu blications/DC Comics
1 Kubert a on 1, 4, 7, c, 17 1.60 3.20 8.00
2, 3-Grucon a, 2 Crandall c, 3, 5 Wrightson 0.90 1.80 4.50
4, 7, 9-10, 5, 8, 10 Toth a 0.70 1.40 3.50
8 Neal Adams c (Cole) 1.10 2.20 5.50
11-50 36 Ernie c, 36 Kubert 1972 0.50 0.90 2.25
51-60 65-67 (m 1-4 93, reprints/Our Fighting Forces & Commandos
107 Wrightson c/a (Ghosts) 0.60 1.20 3.00
62, 63 pgs. 3rd app Jonah Hex, Bat Lash & Pow Wow Smith-c; 81 Bullo by Neal Adams/Wrightson 2.60 8.00 18.00
83-Kirby-c/a; Enemy Ace, Neal Adams-a 2.20 5.00 13.00
84, 89 1st Ken & 29 Diego Jonah Hex 1.40 2.80 7.00
85 Neal Adams c/a on Jonah Hex 1.20 3.00 7.00
86, 87 1st 39 28, 30 38 Jonah Hex in all 38-Last Jonah Hex 0.60 1.20 3.00
88-1st Jonah Hex story (7-8/73) & begins 1.10 2.20 5.50
89-90 39 Origin & 1st app. Scalphunter & begins 0.40 0.80 2.00

WEIRD WONDER TALES
Dec, 1973-No. 22, May, 1977
Marvel Comics Group
1-Wolverton r(Hydor Mi (Eye of Doom) 0.50 1.00 2.50
2 22 19-22-Sc Ditto 0.40 0.80 2.00

WEIRD WORLDS
Aug-Sept, 1972-No 9, Jan-Feb, 1974, No. 10, Oct-Nov, 1974
Marvel Comics Group
1-John Carter, Warlord of Mars & David Innes saga (1st DC app.), Kubert-c (#1-10 are 20¢ issues) 0.90 1.80 4.50
2-7-7-Last John Carter 0.50 1.00 2.50
8-10 8-1st Wolfbanes (1st app.) by Chaykin 0.40 0.70 1.75

WEREWOLF Adventure Quarterly & Entertainment
Dec 1950-No. 3, Apr, 1952
Dixie Publishing Co.
1-1st app (Super Hero) 1.10 2.20 5.50
2, 3 0.70 1.30 3.25

WEREWOLF BY NIGHT (Also see Giant-Size 1
Sept, 1972-(Aug. 43 Mar, 1977
Marvel Comics Group
1 Mooy, c and Marvel Spect sight #4 5.70 17.00 40.00
2 2.90 8.60 20.00
3-5 1.90 6.00 13.00
6–10 1.70 4.20 10.00
11-20 15-New origin, Dracula-c/sty 1.30 3.30 8.00
21-31 0.90 2.30 5.50
32-(Aug-('74) app. Moon Knight ($.75) 7.00 21.00 50.00
33-2nd app. Moon Knight 4.30 13.00 30.00
34-36, 38-43 0.70 1.40 3.50
37-Moon Knight cameo 1.30 3.00 7.50

WEST COAST AVENGERS
Sept, 1984-No. 4, Dec, 1984 (Mini-series)
Marvel Comics Group
1 0.60 1.20 3.00
2–4 0.30 0.60 1.50

WEST COAST AVENGERS (Avengers West Coast #48 on)
Oct, 1985-No. 102 Jan, 1994 (Mega-ix series)
Marvel Comics Group
1('87)–20 0.30 0.60 1.50
21-41 0.20 0.40 1.00
42-Jane Byrne-a/scripts begin, end 57 0.40 0.80 2.00
43-49 48-Decembrs Avengers West Coast 0.20 0.40 1.00
50-Re-enters organic vibrarium Torch 0.30 0.60 1.50
51-74, 76-99 87,88-Wolverine-c/sty 0.30 0.50 1.25
75 (+1.50, 52 pgs.)-F Faux x-over 0.30 0.60 1.50
100-(3.95, 68 pgs.)-Fled foil enhanced-c, death of Mockingbird 0.40 1.60 4.00
101, 102 101-X-Men x-over 0.30 0.50 1.25
Annual 1 ('86) 0.40 0.90 2.25
Annual 2 ('87, 1.25) 0.40 0.80 2.00
Annual 3 ('88)-Evolutionary War 0.60 1.10 2.75
Annual 4 ('89, 2.00)-Atlantis Attacks 0.40 0.90 2.00
Annual 5 ('90, 2.00) Annual 6 (91, 2.00) 0.40 0.80 2.00
Annual 7 ('92, 2.25)-Darkhawk app. 0.50 0.90 2.25
Annual 8 ('93, 2.95)-Polybagged w/card 0.60 1.20 3.00

WESTERN GUNFIGHTERS
Aug, 1970-No. 33, Nov, 1975 (1-6 68 pgs., 7-52 pgs.)
Marvel Comics Group
1 Ghost Rider (western) begins, ends #7 1.00 2.00 6.
7-33 7-Origin Ghost Rider redid, 10-Origin Black Rider 12-Origin Matt Slade 0.60 1.20 3.00

WESTERN KID, THE
Dec, 1971-No. 5, Aug, 1972 (All 20¢ issues)
Marvel Comics Group

1-Reprints/Bomita-c/a(5) 0.70 1.30 3.25
2-5-2.-Bomita-a; Seventh-c 0.40 0.80 2.00
0.50 0.90 2.25

WESTERN TEAM-UP
May, 1973 (DC)
Marvel Comics Group
1-Origin & 1st app. The Dakota Kid 0.40 0.70 1.80

WETWORKS
June, 1994 Present (1.95, color)
Image Comics
1-"Salt" on c, Costello/Swaqgrund-c/Portacio/Williams-c/a
1.00 2.00 5.00
1 Chicago Comicon Ed 1.40 2.80 7.00
2-4 0.40 0.80 2.00
2 Alternate Portacio-c, see Deathblow #5 1.60 3.20 8.00
5-12.(50.6-7 0.50 1.00 2.50
8 (1.95)-Newsstand, WildStorm Rising pt.7 0.40 0.80 2.00
8 (2.50)-Direct Market, WildStorm Rising pt.7 0.50 1.00 2.50
Sourcebook 1 (10/94, 2.50)-Text & illos no comics
0.50 1.00 2.50

WHAM-O GIANT COMICS
Apr, 1967 (Newspaper size, 18¢, one-shot, full color)
Wham O Mfg Co
1-Ruckus & Gooky/Bonspiker by Wally Wood 5.00 15.00 35.00

WHAT IF?
Feb, 1977 No. 47, Oct, 1984
Marvel Comics Group (#1-#39, 52 pgs.)
1-Brief origin Spider-Man,Elf. 2.30 6.90 16.00
2-Origin Hulk retold 1.70 4.00 10.00
3–5 1.10 2.70 6.50
6-10-X-0 Steven's pt in backup "Man-Spider" 0.90 2.30 5.50
11, 12 0.90 1.80 4.50
13-Conan; Buscema-c/a 1.10 2.70 6.50
14–16 0.90 1.70 4.25
17-Ghost Rider & Son Of Satan app. 1.30 3.00 7.50
18-26, 29, 31-Bolg.p.75¢-c; 19-Spider Man. 22-Dogm Dr Doom retold
0.90 1.70 4.25
27-X-Men app.; Miller-c 1.60 4.70 11.00
28-Daredevil by Miller; Ghost Rider app. 1.60 4.70 11.00
30-"What If ...Soccer-Man's Close Ball Lived?" 2.00 5.00 12.00
31-Begin 1.00 c.5 Men app., Wolverine app. 2.10 6.40 15.00
32-47, 51-Old X-Men & Silver Surfer app. 0.50 1.00 2.50
Special (6/88, 1.50, color) 0.40 0.80 2.00

WHAT IF...?(2nd Series)
July, 1989 Present (1.25/1.50, color)
Marvel Comics
V2#1-Evolutionary War 1.00 1.90 4.75
2-5-2.-0/2, Punisher app. 0.60 1.10 2.75
6-X-Men 0.80 1.60 4.00
7-Wolverine app., Elektra(1 c/app) 0.90 2.30 5.50
8, 11 13-Mcfarlane-c/(1) 0.50 0.90 2.25
9, 12 X-Men 0.60 1.20 3.00
10-Punisher app 0.60 1.20 3.00
13 15, 17-21, 23, 27-29 33-Prof. X app., Jim Lee-c 15-Capullo-c/a.
23-X-Men 0.30 0.60 1.50
16-Garon battles Wolverine 0.90 1.80 4.50
22-Silver Surfer by Lim/Austin-c/a 0.60 1.20 3.00
24-Wolverine, Punisher app. 0.90 1.10 2.75
25 (1.50,52 pgs.)-Wolverine app. 0.60 1.20 3.00
26-Punisher app. 0.40 0.80 2.00
30-(1.75,52 pgs.) 0.40 0.70 1.75
31-40 'I' Cosmic Spidey & Venom app. 37 Wolverine
0.30 0.60 1.50
41-(1.75, 52 pgs.) Avengers vs. Galactus 0.40 0.70 1.75
42-49, 51-60 43 Wolverine 44 Venom/Punisher 45-Ghost Rider
46-Cable story 47-Magneto; 49-Silver Surfer/Thanos 52-Dr.Doom 54-Death's Head 58-Punisher 59-Wolverine 60-X-Men Wedding Alb.m
0.30 0.50 1.25
50-(2.95, 52 pgs.) Foil embossed-c; "What If No. 1 Has Killed Wolverine"
0.60 1.20 3.00
61-75 61-Beg 'n 1.50-c; bound-in card sheet; Spider-Man, 74-X-Men
0.30 0.60 1.50

WHAT THE—?
Aug, 1988-No. 24 Dec, 1992 (1.25/1.50, color, semi-annual)
Marvel Comics
1-Parodies In all 0.50 1.00 2.50
2, 4 0.30 0.60 1.50
3-X-Men parody; Mcfarlane-a 0.60 1.20 3.00

Witchcraft #1 © DC

5-Punisher/Wolverine parody; Jim Lee-a 0.30 0.60 1.50
6-25.6-Punisher/Wolverine 9-Wolverine, 18-Star Trek parody w/Wolverine & Thanos; Weapon X parody 0.30 0.50 1.25
26-Foil Special (2.50, 68 pgs.)-Spider-Man 2099-c/story; origin Silver Surfer; Hulk & Doomsday parody 0.50 1.00 2.50
Summer Special (1.95), 2.50)-X-Men parody 0.50 1.00 2.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July, 1975 No. 7, July, 1976 (Hanna- Barbera)
Charlton Comics
1, 2-Byrne text &as (early-a) 1.30 3.00 8.00
3-7 Sutton-a; 3-Byrne-c & last-2 &s 0.90 1.70 4.25

WHERE CREATURES ROAM
Aug, 1970 No. 8, Sept, 1971 (Pre-Hero reprints in all)
Marvel Comics Group
1 Kirby/Ayers-c 0.30-r-3,2,4,6,7 1.00 2.00 5.00
2-8-Kirby-r 0.60 1.20 3.00

WHERE MONSTERS DWELL
Jan, 1970 No. 26, Oct, 1975 (Pre-hero reprints in all)
Marvel Comics Group
1-Kirby/Ditko-r 1.00 2.00 5.00
2-10, 12 4-Conrad/1 r 12 Giant-size 0.50 1.00 2.50
11, 13-17 18, 20-Starlin-r 0.40 0.80 2.00
21-Williamson-r/Wrightson-r/Krenkel-r/Sutton-r 0.50 1.00 2.50

WHERE'S HUDDLES? (TV) (See Fun In #9)
Jun 1971-No. 3, Dec, 1971 (Filmation-Burbera)
Gold Key
1 1.40 3.50 8.50
2, 3 3-Reprints most of #1 1.00 2.00 5.00

WHO'S WHO IN STAR TREK
Mar, 1987 No. 2, Apr, 1987 (1.50, color)
DC Comics
1,2 1.00 1.90 4.75

WILD,C.A.T.S ADVENTURES
Sept, 1994-Present (1.95, color)
Image Comics
1-5 0.40 0.80 2.00
6-(2.50) 7-9 0.50 1.00 2.50
Sourcebook 1 (1/95, 2.95) 0.60 1.20 3.00

WILD,C.A.T.S: COVERT ACTION TEAMS (W-JC,A.T.s #7,12,13,16)
Aug, 1992 No. 4, Mar, 1993; No. 5, Nov, 1993-Present (1.95/2.50, color)
Image Comics
1-1st app., 3 in. Jae-c/a in al., contains 2 trading cards (2 versions exist, each with a different card) 1.30 3.30 8.00
1-(All gold foil, signed) 7.00 21.00 52.50
1-(All gold foil unsigned) 2.10 6.00 15.00
1-Newsstand ed w/o cards 0.40 0.80 2.00
2 (2.50)-Foilcm 5.0 stamped c; direct sales only, contains coupon for Image Comics #0, 1st app. Wetworks by Portacio (4 pg. preview)
1.60 3.20 8.00
2-With coupon missing 0.40 0.80 2.00
2-Direct Sale w/promo w/no prism on-c 0.40 0.80 2.00
2-Newsstand copy/no cards or prism-c 0.40 0.80 2.00
3-Lee/Liefeld-c 1.00 2.00 5.00
4 (2.50)-Polybagged w/Topps trading card, 1st app. Tribe by Silvestri, Youngblood, Larsen 1.00 2.00 5.50
4 Variant w/Red Card 1.00 2.00 5.00
5-7-(1.95) 0.80 1.60 4.00
8-12.(2.50)-B.Camero of X Men's Jean Grey & Scott Summers
0.80 1.60 4.00
11 Alternate Portacio-c, see Deathblow #5 1.20 2.40 6.00
13-19 13-Jim Lee/Scott Williams-c; "TheICA 'Ls' story by/C. Claremont, Jim Lee-p, 14-Larsen-a/story; "...cover action scene," in ends& 16-Channi-p/inkpap 0.50 1.00 2.50
20 (2.50) Direct Market, WildStorm Rising Part 2, Bound-in card
0.50 1.00 2.50
20-(1.95)-Newsstand, WildStorm Rising Part 2 0.40 0.80 2.00
...WildCat A.T.s Sourcebook 1 (9/93, 2.50)-Foil embossed-c
0.50 1.00 2.50
WildCA.T.s Sourcebook 2 (11/94, 2.50)-Weaponand-c
0.50 1.00 2.50
...Cornerdium (6/93, 9.95) Polybagged w/1-4 w/poster #0
1.20 2.90 7.00
...Special 1 (11/93, 3.50, 52 pgs.) Travis Charest/Williams-c/a & pan-up
0.70 1.40 3.50

WILD,C.A.T.S TRILOGY
June, 1993-No. 3, Dec, 1993 (1.95, col/w, mini-series)
Image Com cs
1-(2.50)-Multi-color foil-c, Lee-c/a 0.50 1.00 2.50
1-(1.95)-Newsstand ed, w/o foil-c 0.40 0.80 2.00
2, 3-Lee-c/a 0.40 0.80 2.00

WILDSTAR: SKY ZERO
Mar, 1993 No. 4, Nov, 1993 (1.95, color, mini-series)
Image Comics
1-(2.50)-Embossed-c w/sheer ink 0.50 1.00 2.50
1-(1.95)-Standard 2.90 9.00 20.00
1-Newsstand ed, w/sheer ink-c, not embossed 0.40 0.80 2.00
2-4-Ordway-c/a in all 0.40 0.80 2.00

WILDSTORM
Dec 1994 (2 95/4.95, color)
Image Comics
...Rarities 1 (12/94, 4.95, 52 pgs) 1.00 2.00 5.00
...Swimsuit Special 1 (12/94, 2.95) 0.60 1.20 3.00
...Universe Sourcebook (5/95, 2.50) 0.50 1.00 2.50

WILDSTORM RISING
May 1995 (1 99/57 50, color)
Image Comics
1 (2.50) Direct Market, WildStorm Rising Part 1, Bound-in card
0.50 1.00 2.50
1-(1.95)-Newsstand, WildStorm Rising Part 1 0.40 0.80 2.00

WILD WILD WEST, THE (TV)
Aug, 1966-No 7, Oct, 1969
Gold Key
1-Mr.Williams-a 13.00 39.00 90.00
2 9.00 26.00 60.00
3–7 6.40 19.00 45.00

WILL TO POWER
June, 1994-Present (1.00, color, 20 pgs., weekly)
Dark Horse Comics
1-12-1-3-B.Sean-c 0.20 0.40 1.00

WITCHCRAFT
June, 1994-No. 3, Aug., 1994 (2.95, color, limited series)
DC Comics (Vertigo)
1-3-Kalata-c/Robinson-s 1.00 2.00 5.00
1-Platinum edition 4.30 13.00 30.00

WITCHING HOUR (Cornbered with The Unexpected with #189)
Feb-Mar, 1969-No 85, Oct, 1978
National Periodical Publications/DC Comics
1-Toth-a-Three Witches 2.90 8.60 20.00
2, 6-8-Toth-a 1.70 4.20 10.00
3, 5-Weight/sort-a-3.-Last 12¢ issue 1.30 3.00 7.50
4-Toth-a 1.00 2.50 6.00

8 Todd, Neal Adams-c	1.20	2.50	7.00
13-Neal Adams-c/a (2 pgs.)	0.90	1.70	4.25
14-Williamson/Gordon-Jones-a	0.90	1.70	4.25
15-20	0.50	0.90	2.25
21-83(1.00-100pgs.)	0.20	0.40	1.10

WOLF & RED
Apr, 1995-Present (2.50, color, limited series)
Dark Horse Comics
1-2 Tex Avery characters	0.50	1.00	2.50

WOLFF & BYRD, COUNSELORS OF THE MACABRE
May, 1994-Present (2.50, B&W)
Exhibit A Press
1-4	0.50	1.00	2.50

WOLVERINE (Also see Incredible Hulk #180, 181 & Kitty Pryde &...)
Sept, 1982-No. 4, Dec, 1982 (Mini-series)
Marvel Comics Group
1-Miller-c/a in all	4.00	14.00	32.00
2,3	3.10	9.40	22.00
4	3.60	10.70	25.00
TPB (7/87, 4.95)-r/1-4	1.30	3.30	8.00
TPB (9/93)-2nd printing	1.70	4.00	10.00

WOLVERINE (Also see Marvel Comics Presents)
Nov, 1988-Present (1.50/1.75/1.95 color)
Marvel Comics
1-Buscema-a begins, ends 16	4.50	15.00	36.00
2	1.90	5.60	13.00
3-5	1.50	4.00	9.00
6-9: 7, 8-Hulk app.	1.30	3.30	8.00
10-Before claws, 1st battle with Sabretooth	4.00	12.00	28.00
11-16: 11-New Costume	1.00	2.50	6.00
17-20: 17-Byrne-c/a begins, ends #23	0.80	1.60	4.00
21-30: 24, 25, 27-Jim Lee-c	0.60	1.20	3.00
31-40, 44, 47: 36-Begin 1.75-c	0.40	0.80	2.00
41-Sabretooth claims to be Wolverine's father, Cable cameo			
	1.30	3.00	7.50
41-Gold 2nd printing	0.30	0.60	1.50
42-Sabretooth & Cable app. Sabretooth proven not to be Wolverine's father	1.00	2.00	5.00
42-Gold ink 2nd printing (1.75-c)	0.40	0.70	1.75
43-Sabretooth/Wolverine saga concludes	0.80	1.60	4.00
45, 46-Sabretooth-c/story	0.70	1.40	3.50
48, 49-Sabretooth app. (Weapon X sequel)	0.50	1.00	2.50
50 (2.50, 64 pgs.)-Die-cut-c. Weapon X sequel concludes. Wolverine back to old yellow costume	1.00	2.00	5.00
51-74, 76-80: 51-Sabretooth-c/app. 55-57, 73-Gambit app. 60-64-Sabretooth story line	0.40	0.70	1.75
75 (3.95, 68 pgs.)-Wolverine hologram on-c	1.00	2.50	6.00
81-84, 86, 8?-Begin 1.95-c, bound-in card sheet			
	0.40	0.80	2.00
85 (2.50)-Newsstand edition	0.50	1.00	2.50
85 (3.50)-Collectors edition	0.70	1.40	[illegible]
87-90 (1.95)-Deluxe edition	0.40	0.80	2.00
87-90 (1.50)-Standard edition	0.30	0.60	1.50
91-Return from "Age of Apocalypse"	0.40	0.80	2.00

Annual nn (#1, 1989, 4.50)-The Jungle Adventure

	0.90	1.80	4.50
Annual 2 (12/90, 4.95)-Bloodlust	1.00	2.00	5.00
Annual nn (#3, 8/91, 5.95)-Rahne Of Terra; Cable & New Mutants app.; 2nd print exists	1.00	2.50	6.00
Battles the Incredible Hulk nn (1989, 4.95, 52 pgs.)-Reprints Incredible Hulk #180 & 181	0.80	2.00	5.00
Blood Hungry (1995, 4.95, 68 pgs.)-Keith-a; r/Wolverine stories from Marvel Comics Presents 85-92	1.20	3.00	7.00
Bloody Choices nn (1993, 7.95)	1.30	3.30	8.00
...Evilution nn (9/94, 5.95, graphic novel)	1.00	2.50	6.00
Global Jeopardy 1 (12/93, 2.95)-Embossed-c; Sub-Mariner, Zabu, Ka-Zar, Shanna & Wolverine; produced in cooperation w/World Wildlife Fund			
	0.60	1.20	3.00
...Inner Fury nn (11/92, 5.95)-Metallic ink-c	1.00	2.50	6.00
Save The Tiger 1 (7/92, 2.95)-Keith-c; r/Wolverine stories from Marvel Comics Presents #1-10	0.60	1.20	3.00
...Typhoid's Kiss (6/94, 6.95)-r/Wolverine stories from Marvel Comics Presents #109-116	1.20	2.90	7.00

WOLVERINE AND THE PUNISHER: DAMAGING EVIDENCE
Oct, 1993-No. 3, 1993 (2.00, color, mini-series)
Marvel Comics
1-3: 2, 3-Indicia says Punisher & Wolverine...	0.40	0.90	2.00

WOLVERINE SAGA, THE
Sept, 1989-No. 4, Dec, 1989 (3.95, color, deluxe, mini-series)
Marvel Comics
1-Gustovich-c/Liefeld/Austin-c	1.00	2.00	5.00
2-4	0.90	1.50	4.00

WOLVERINE VS. SPIDERMAN
Mar 1995 (2.50, color, one shot)
Marvel Comics
1-r/Marvel Comics Presents #48-50	0.50	1.00	2.50

WONDER WOMAN
No. 73, Apr, 1955-No. 329, [illegible]
National Periodical Pub. [illegible]
73-80: 77-Origin appeared [illegible]	10.00	34.00	90.00
81-94, 96, 97, 99	7.00	21.00	55.00
95-Atom Bomb cover	8.00	23.00	60.00
98-New origin & new art [illegible] begin (5/58)	8.00	24.00	66.00
100 (8/58)	10.00	28.00	70.00
101-104, 106-110	6.00	19.00	50.00
105-[illegible] (4/59)	28.00	83.00	250.00
111-120	5.00	14.00	38.00
121-126: 122-1st Wonder Tot	3.00	9.00	25.00
127-130	2.00	5.00	12.00
131-150: [illegible]	1.30	3.00	8.00
151-[illegible]: 170 (12/67)	1.20	2.90	7.00
17?-[illegible] (9/68)-1st S.A. origin?	1.30	3.00	8.00
1??-1??	1.00	2.00	5.00
1??-1??: 199-Wood-inks	0.80	1.60	4.00
1??-1?? (52 pgs.)-Reprints	0.80	1.60	4.00
[illegible] -200 (5-6/72)	1.50	2.00	5.00
[illegible] 201, 202-Catwoman app.	0.30	0.60	1.50
[illegible] 211: 206, 209 280, 284-286	0.20	0.40	1.00
211-212-JLA guest star	0.30	0.60	1.50
[illegible] the real Man (1982)	2.00	6.00	14.00
[illegible] 285-Joker-c/story	0.60	1.20	3.00
287-New Teen Titans app.	0.30	0.60	1.50
[illegible] 299, 301-328	0.20	0.40	1.00
300 ([illegible], 76 pgs.)-JLA app.	0.30	0.60	1.50
329-Double size last issue	0.30	0.60	1.50

WONDER WOMAN
Feb, 1987-Present
DC Comics
0-(10/94)	1.00	2.00	5.00
1-Perez-c/a begins, covers only #25-60	0.60	1.20	3.00
2-20	0.30	0.50	1.25
21-49: 51-62: 24-Last Perez-a; 60-Vs. Lobo	0.20	0.40	1.00
50 (1.50, 52 pgs.)-New Titans, JLA app.	0.30	0.60	1.50
63-81: 63-New Direction & Deodato-c begin.	0.30	0.50	1.25
82-84: 82-Begin 1.25-c	0.40	0.80	2.00
85-1st Deodato-a	1.00	2.00	5.00
86,87	0.60	0.80	3.00
88-93: 88-Superman-c & app. 90-1st Artemis	0.80	1.60	4.00
94-98, 97 (11/94?)-Hawkman app. 96-Joker-c	0.40	0.80	2.00
98-begin 1.75-c, 99-	0.40	0.70	1.75
100 (2.95)-Newsstand. Death of Artemis	0.50	1.20	3.00

100-(3.95)-Direct Market. [illegible]

	1.00	1.60	4.00
Annual 1 ('88, 1.50)-Art Adams-a	0.40	0.80	2.00
Annual 2 ('89, 2.00)	0.40	0.80	2.00
Annual 3 ('92, 2.50)-Quesada-c(p)	0.50	1.00	2.50
Special 1 ('92, 1.75)-Deathstroke app.	0.40	0.80	2.00

WORLD'S COLLIDE
July, 1994 (2.50, cover)
DC Comics
1-(2.50, 52 pgs.)	0.50	1.00	2.50
1-(3.95, 52 pgs.)-Polybag w/vinyl clings	0.80	1.60	4.00

WORLD'S FINEST COMICS
No. 71, July-Aug, 1954-No. 323, Jan, 1986
National Periodical Pub./DC Comics
71 (Scarce)-Superman/Batman begin as team; Superman & Batman exchange identities	60.00	180.00	600.00
72-(Scarce)	47.00	140.00	420.00
73-(Scarce)	57.00	153.00	455.00
74	40.00	120.00	360.00
75	37.00	110.00	330.00
76-80: 7?-1st code approved-c (4,55)	29.00	86.00	210.00
81-90: 88-1st Joker/Luthor team-up	25.00	60.00	180.00
91-93, 95-99	15.00	45.00	120.00
94-Origin Superman/Batman team retold	50.00	150.00	400.00
100-(3/59)	28.00	84.00	225.00
101-110	10.00	31.00	82.00
111-121, 12?: Last 10¢ issue	8.00	23.00	62.00
122-138, 139-142: 125-Aquaman begins (5/62)	5.00	12.00	32.00
129-Joker/Luthor team-up c/story	5.00	16.00	38.00
143-150	2.40	7.30	17.00
151-155, 157-160	2.20	5.80	14.00
156-1st Bizarro Batman, Joker c/sty	10.00	30.00	70.00
161-170-Giants G-28 & G-40	2.60	6.80	18.00
162-165, 167-168, 171-174: 169-(9/67)-3rd app. new Batgirl (cover and 1 panel cameo)	1.70	4.20	10.00
166-Joker-c/story	2.00	6.00	14.00
175, 176-N. Adams-a; r/Det. 225, 22?	1.70	5.10	12.00
177-Joker/Luthor team-up c/story	1.70	5.10	12.00
178, 180-187	1.10	2.20	5.50
179, 188-Giants G-52 & G-64	1.40	3.50	8.50
189-196	0.90	1.70	4.25
197-Giant G-76	1.30	3.10	7.50
198, 199-3rd Superman/Flash race; see Flash 175 & Superman 199			
	7.00	21.00	55.00
200-205: 204-Last 15¢ issue. 205-r/Shining Knight by Frazetta, Teen Titans x-over. 205, 207-212-(25¢, 52 pgs.)	0.60	1.20	3.00
206-Giant G-88	0.90	1.70	4.25
207-248: 215-Intro Batman Jr. & Superman Jr. 223-228 (100 pgs.) 244-252 (84 pgs.)-253-265 (68 pgs.) 266-282 (52 pgs.)			
	0.90	1.70	[illegible]
249-The Creeper by Ditko begins	1.10	2.20	[illegible]
250-270, 272-299, 301-323	0.50	0.90	[illegible]
271-Origin Superman/Batman team retold	0.50	1.00	[illegible]
300-(1.25, 52 pgs.)-New Teen Titans, JLA app.	0.70	1.10	[illegible]

WRATH (See Prototype #4)
Jan, 1994-Present (1.95, color)
Mr. Joe Comics
1-0-3-Wanna-a-over 1-1st app Slayer 4.5-Freer app B-Maniac & Wraithe
#19
9-Prime app. 0.40 0.80 2.00
1-Ultra 5000 Limited silver foil 2.10 4.40 15.00
Giant Size 1-(2.50, 64 pgs) 0.50 1.00 2.50

X (See Comics Greatest Works & Dark Horse Comics #8)
Feb, 1994-Present (2.00, color)
Dark Horse Comics
1-7 5-7x Bolo-x-over 0.40 0.80 2.00
8-14 & (2.50)-Ghost-c & app. 0.50 1.00 2.50
Alien Illustrated Special #2 (6/94, 1.00, 20 pgs.) 0.20 0.40 1.00
One-Shot to the Head ('94, 2.50, 36 pgs) FANfic-c 0.50 1.00 2.50

X-CALIBRE
Mar 1995 - Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 0.80 1.60 4.00
2-4 0.40 0.80 2.00

XENOBROOD
No. 0, Oct, 1994-Present (1.50, color, mini-series 7)
DC Comics
0-6 0 "Xenobroods" in India 0.30 0.60 1.50

XENOTECH
Sept, 1993-Present (2.75, color)
Mirage Studios
1-3 Bisley-c/a 0.60 1.10 2.75

XENYA
Apr, 1994- Present (2.50, color)
Sanctuary Press
1,2-1 Richmond-c, Castro Xenya 0.60 1.20 3.00

X-FACTOR (Also see Big Jim Mann and X-Factor)
Feb, 1986-Present
Marvel Comics Group
1-(1.25, 52 pgs.)-Cand'd team FF, Zala, Baby Nathan apps. on 2 pgs. (2nd app. after X-Men 281) 1.70 5.00 12.00
2-5,5 1st app. Apocalypse (2 pg. cameo) 1.00 2.00 5.00
6-1st full app. Apocalypse 0.30 0.60 10.00
7-10-1st Sabretooth app. (11/86, 3 pgs.); cand'd as X-Men #251, 1st app. as X-Men comic 0.80 1.60 4.00
11 2pi-13-Baby Nathan app. in flashback 0.60 1.20 3.00
21-23 25-1st Archangel (cameo) 0.60 1.20 3.00
24-1st full app. Archangel 2.10 6.40 15.00
25, 26 Fall Of The Mutants-c/a-part 2 0.80 1.60 4.00
27-30 0.40 0.80 2.00
31-37, 39, 41-49, 35-Origin Cyclops 0.40 0.80 2.00
38-(11.50, 52 pgs.)-Wedding issue 0.60 1.20 3.00
40-Liefeld-c/a (4/88, 1st at Marvel!) 1.00 2.50 6.00
50-51, 53, 52, 54-57-Liefeld/McFarlane-c 0.40 0.80 2.00
51-53-Sabretooth app. 52-(-6/90)-clip 0.30 0.60 1.50
54-59 1st Shatterstar (11/89) 0.20 0.40 1.00
60-3-Tinctaw, Agenda, New Mutants app. 1.30 3.30 8.00
60-Gold 2nd print 0.50 1.00 2.50
61, 62, 2-Tinctaw Agenda, New Mutants app. 0.50 1.00 2.50
63-Portacio/Thibert-c/a-begin 1.00 2.50 6.00
64-67, 69, 70 65-68 Jim Lee-c/a; 65, 66, 67-Baby Nathan app. cont'd in #68 0.40 0.80 2.00
68-Baby Nathan-a semi-key future 1.00 2.00 5.00
71-New team begins, Simmar-c/a begins 1.00 2.50 6.00
71-2nd printing (1.25-c) 0.30 0.50 1.25
72-74 74-Last 1.00-c 0.30 0.60 1.50
75-(1.75, 52 pgs.) 0.30 0.50 1.25
76-83 77-79-Jim Simmar-a 0.30 0.60 1.50
84-86 (1.50-c) Polybagged w/trading card, Joe Lee-a, Joe Lee-c 35, 86 0.50 0.80 2.00
87-91, 93-99, 101 87-92-Quesada-c/a, 88-92-Joe Quesada-a 0.30 0.50 1.25
92 (2.50, 68 pgs.)-Wraparound-c w/trading card, Liefeld-a 0.70 1.40 3.50
93-2nd printing 0.30 1.40 3.50
100 (2.95, 52 pgs.)-Cover/con. editions, embossed foil-c, death of Mr. Sinister 0.60 1.20 3.00
100-(3.75, 52 pgs.)-Newsstand Edition 0.40 0.70 1.75
102-105, 107-111 102-Begin 1.50-c, bound-in card sheet

Xtremity #5 © Milestone Media

	0.30	0.60	1.50
106-(2.00)-Newsstand edition	0.40	0.80	2.00
106-(2.95)-Collectors edition	0.60	1.20	3.00
108-(2.95)-Deluxe edition 112-return from "Age of Apocalypse"	0.40	0.80	2.00
Annual 1 (10/90), 2 (10/91)	0.50	1.00	2.50
Annual 3 ('93)-Evolutionary War	0.50	1.00	2.50
Annual 4 ('95, 2.00)-Atlantis Attacks	0.50	1.00	2.50
Annual 5 ('96, 2.00)-New Mutants x-over	0.50	1.00	2.50
Annual 6 ('97, 2.00)-New Warriors, X-Force app.	0.50	1.00	2.50
Annual '97 (2.25)-1st Quesada-c/a on X-Factor	0.50	0.90	2.25
Annual '98 (2.99, 64 pgs.)-Bagged w/trading card	0.60	1.20	3.00
Annual '99 (.99, 2.99)-Austin a/c	0.60	1.20	3.00
Preview (1 Issue) (99, 4.50)-Scott covers	1.00	2.00	5.00

X FILES, THE
(#1 1995 - Present, 2.50 color)
Topps Comics
1-Adaptation of TV Show 0.40 0.80 21.00
2 2.40 4.80 12.00
3 0.60 1.20 3.00
4 0.40 0.80 2.00
Artisan openings w/Mat Wein, Lullaby Wong 1.00 2.00 5.00

X-FORCE (See New Mutants #100)
Aug, 1991-Present (1.00/1.25/1.50 color)
Marvel Comics
1 (1.50, 52 pgs.)-Polybagged w/1 of 5 Marvel Universe trading cards inside, Liefeld-a-1-7, 9p.; c-1-9, 11p 0.80 1.60 4.00
1-With Cable card 1.00 2.50 6.00
1-2nd printing, metallic ink-c, no bag or card 0.30 0.60 1.50
2, 3 2-Deadpool-c/story 0.40 0.80 2.00
4-Spider-Man-a-over w/Spider-Man #16 0.60 1.20 3.00
5-10 7, 9, 10 Weapon apps 0.30 0.60 1.50
11-15, 19, 24, 26-33 15-Cable leaves X-Force, Cayble-a begins, ends #35 0.30 0.50 1.25
16-18 (1.50)-Polybagged w/trading card 0.40 0.80 2.00
25 (3.50, 52 pgs.)-Wraparound-c w/Cable-a, Weapon cr-c, Cable returns 0.70 1.40 3.50
34-37 35-43 36-Begin 1.50-c, bound-in card sheet 0.30 0.60 1.50
38 (2.00)-Newsstand edition 0.40 0.80 2.00
38 (2.50)-Collectors edition 0.60 1.20 3.00
40-43 (1.95)-Deluxe edition 0.40 0.80 2.00
44 Rev., rn from "Age of Apocalypse" 0.40 0.80 2.00
Annual '92 (2.25)-Wraparound-c w/1st Cap, Blu-a on X-Force 0.50 0.90 2.25
Annual 2 ('93, 2.95)-polybagged w/trading card, intro X-Treme 0.60 1.20 3.00
Annual 3 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
Age Apart-Mar, Nathan app. (11/92, 6.95) rn/X-Force #3 & 5 in #16 1.20 2.50 7.00

XIMOS: VIOLENT PAST
Mar, 1994-Mr. 2, Mar, 1994 (2.50, color, limited series)
Triumphant Comics
1,2 0.60 1.10 2.75

X-MAN
Mar 1995 - Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 1.20 2.40 6.00
2-4 0.80 1.60 4.00

X-MEN (Uncanny X-Men, Mos. 142-present; see Giant Size)
1-Dog-a-5, 1st app. The X-Men (Cyclops, Angel, Beast, Iceman & Marvel Girl) 360.00 1080.00 32500.00
Get long-lost 1st app. Magneto & Prof. X 260.00 780.00 23400.00
2-1st app. The Vanisher 125.00 375.00 11250.00
3-1st app. The Blob 55.00 165.00 495.00
4-1st app. Quicksilver, Scarlet Witch, 2nd app. Magneto 44.00 133.00 400.00
5 Magneto & Evil Mutants-c/story 33.00 98.00 295.00
6, 10 6-Sub-Mariner app. 7-Magneto app. 9-Early Avengers x-over 20.00 60.00 210.00
10-1st X-app./Ka-Zar 23.00 70.00 230.00
11, 13-15, 17-Origin Beast 64.00 170.00
12-Origin Professor X origin & 1st app. Juggernaut 26.00 79.00 210.00
16-20, 19-1st Mimic 19.00 29.00 78.00
21-27, 29, 30-27-Spider-Man cameo 9.00 28.00 65.00
28-1st app. The Banshee 12.00 36.00 85.00
31-34, 36, 37-34-Adkins-c/a 6.40 19.00 45.00
35-Spider-Man app. (8/67) 10.00 30.00 70.00
38-Origin of The X-Men/Return of the Sentinels 9.00 28.00 65.00
39, 40, 39-New costumes 6.00 18.00 42.00
41-49, 44-1st app. G.A. Sturm as S.A. 49-Sturm-c/a-1st Polaris 5.70 17.00 40.00
50, 51-Sprang-c/a 6.40 19.00 45.00
52 4.80 12.00 28.00
53-Barry Smith-c/a, 1st comic book work 6.30 19.00 44.00
54, 55-Smith cover; 54-1st Alex Summers who later becomes Havok 5.70 17.00 40.00
56, 57, 59-63, 65-Adams-a 5.40 16.00 38.00
58-1st app. Havok (in costume) 9.00 26.00 60.00
66-1st Sentinel 6.30 19.00 44.00
69 Last new story with original X-Men (3/70); X-Men battle Hulk 4.10 12.00 29.00
67-70, 72 As 52 pgs. 67-Reprints begin (12/70), 9 month gap between #66 & 67, end #93 2.70 8.10 19.00
71, 73-93, 83 x76-Men #35 (Spidey app.) 71 Last 15¢ issue 2.10 6.00 15.00
94 New X-Men begin (8/75); see Giant-Size X-Men 1st app. 30.00 90.00 300.00
94-Variant w/Mark Jewelers pull-out ad 30.00 90.00 300.00
95 Death of Thunderbird 8.00 24.00 55.00
96, 99 25¢ & 10¢ versions exist 6.30 19.00 44.00
100 (3/77)-Metal Men vs. New X-Men 7.00 21.00 48.00
101 Phoenix orig.'s concludes 5.40 16.00 38.00
102-107 102-Origin Storm 2.70 8.10 19.00
103 Byrne art begins on X-Men, see Marvel Team-Up #51 & New X-Men 5.40 16.00 38.00
109-1st Vendicator 4.70 14.00 33.00
110, 111 2.70 8.10 19.00
112-119 2.10 6.00 15.00
120-1st app. Alpha Flight (cameo) 5.00 15.00 35.00
121-Jr. Alpha Flight (1st full story) 3.60 11.00 25.00
122-128: 123-Spider-Man-x-over 2.10 6.40 15.00
129: 1st app. Kitty Pryde, began Dark Phoenix saga 2.60 8.00 18.00
130-1st app. Dazzler by Byrne (2/80) 2.40 7.30 17.00
131-135 1.70 5.10 12.00
136, 138 1.20 4.20 10.00
137-Phoenix dies; double size 1.90 6.00 13.00
139-Wolverine's new costume 3.40 10.20 24.00
140-Alpha Flight app. (also in #139) 3.00 9.40 22.00
141-Intro Future X-Men, Intro Rachel (Phoenix) #1 3.60 10.70 25.00

X-MEN
Oct, 1991-Present (1.00/1.25, color)
Marvel Comics Group
1 (1.50, 52 pgs.)-Four different covers (a-d) by Lee, New team & Lee-c/a begins, ends #11 0.60 1.20 3.00
1-(3.95)-Prestige ed. (cover e); double gatefold-c, no price variant 0.90 2.30 5.50
1.00 2.00 5.00
2, 3, 5, 7
4-Wolverine back to old yellow costume (1/92), same dates as

Wolverine #50	1.00	2.00	5.00
6 Sabretooth-cvrs; Thibert-a #6,7	1.00	2.00	5.00
8-Gambit vs. Bishop-c/story	0.80	1.60	4.00
9-Wolverine vs. Ghost Rider	0.80	1.60	4.00
10-Return of Longshot	0.80	1.60	4.00
11 13 15 -Jae Lee-c & 12,13 -Thibert-a	0.40	0.80	2.00
11-Silver ink 2nd print, came with Marvel Boarding		3.00	8.00
		3.00	8.00
14 16 61 (\$1.95) Polybagged w/trading card	0.40	0.80	2.00
17 24 26-29, 31 28, 29 Sabretooth app.	0.30	0.50	1.25
25-(3.50, 52 pgs.)-Gambit hologram on-c, 30th anniversary issue		0.70	1.60	4.00
25-30th anniversary issue; BAM!-c; Wolverine-c color & Magneto hologram, no price on cover		3.00	10.00	25.00
30-(\$1.95)-Wedding issue; boards-w/ead ng card sheet		0.80	1.60	4.00
32-41 32-Begin 1.50-c; boards-c/card sheet, 33 Gambit & Sabretooth-c & story		0.30	0.60	1.50
36,37 (2.95)-Collectors edit ons		0.60	1.20	3.00
38-41 (1.95)-Deluxe edition		0.40	0.80	2.00
Annual 1 ('92, 2.25)-Lee & Haynes		0.50	1.00	2.25
Annual 2 ('93, 2.95)-Polybagged w/trading card, vrtex Comparison		0.60	1.20	3.00
Annual 3 ('94, 2.95, 68 pgs.) -"Inferno" #1		0.60	1.20	3.00
Annual Attractions ('94, 17.95)-c/X-Factor #92, X-Force #25, Uncanny X-Men #304 X-Men #25, Wolverine #75 and Excalibur #71		3.00	7.50	18.00
Card Covers: Man Kills (8/94, 6.95)		1.20	2.50	7.00
The Coming of Bishop ('95 12.95) w/Uncanny X-Men #282-285, #287-288		2.00	5.00	13.00

X-MEN ADVENTURES (TV)

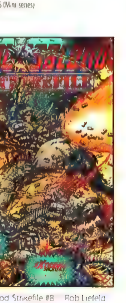
Nov, 1992-No. 15, Jan. 1994, V2#1-Present (11.25, color)			
Marvel Com cs			
1 Based on the TV Cartoon series	0.10	2.00	5.50
2 5 -3-Magneto-c/story	0.10	1.60	4.00
6-10 6-Sabretooth-c/story 7 Cable-c/story, 10-Archangel guest star	0.10	0.40	2.00
	0.10	0.40	2.00
11-14 11-Cable-c/story	0.10	0.50	1.25
15-(1.75, 52 pgs.)	0.40	0.80	1.75
V2#1 & 4 Bound-in trading card sheet	0.30	0.50	1.25
2-13 2-Begin 1.50-c	0.30	0.60	1.50
V2#1-5 (1.95)	0.30	0.50	1.25
Ragin' Mutants Slave Island-('94) 4.95-r/X-Men Adventures #3 &		1.00	2.00	5.00
Volume 3, The Impossible Force The Man Island Saga (5.95) 10/94		1.00	2.00	5.00
TPB)-r/X-Men Adventures #9-12		1.00	1.90	6.00

X-MEN: ALPHA

1994 (3.95, color)			
Marvel Comics			
1-w/ Wraparound chromium cover	1.40	2.80	7.00
nn (49.95) Gold Logo	7.00	21.40	50.00

X-MEN/ALPHA FLIGHT

Dec, 1995 No. 2, Dec. 1995 (MAX series)			
Marvel Comics Group			



Youngblood Strikefile #8 — Rob Liefeld

1, 2-Paul Smith-a	0.80	1.60	4.00

X-MEN AND THE MICRONAUTS, THE

Jan, 1984-Dec 4, April, 1984 (Mini-series)			
Marvel Comics Group			
1-4, Guice-c/a(p) in all	0.30	0.60	1.50

X-MEN ARCHIVES

Jun, 1995-Present (2.25, color, limited series)			
Marvel Comics			
1 3 Featuring Legion, Claremont-c, Steinkeweiz-a	0.50	0.90	2.25
4-Featuring Magneto-Claremont-c	0.50	0.90	2.25

X-MEN CHRONICLES

Mar 1995 (3.95, color)			
Marvel Comics			
1-Wraparound-c, Age Of Apocalypse	1.40	2.80	7.00
2-Age of Apocalypse	1.00	2.00	5.00

X-MEN CLASSIC (Formerly Classic X-Men)

16, 46, Apr 1990-Present (1.25/1.50)			
Marvel Comics			
46-49, 71 78, 80, 89, 91 96, 98, 99	0.10	0.50	1.25
70, 79, 90, 97-(1.75, 52 pgs.) 90-#1166	0.40	0.70	1.75
100-109 100-Begin 1.50-c 104- rnkt-Mein #200	0.10	0.60	1.50

X-MEN CLASSICS

Dec, 1983-Feb 3, Feb, 1984 (2.00, Baxter paper)			
Marvel Comics Group			
1-3, 5-Wein-a/by N. Adams	0.60	1.20	3.00

X-MEN OMEGA

June 1995 (3.95, color, one shot)			
Marvel			
nn-End of Age of Apocalypse	0.80	1.60	4.00
nn-(49.95)-Gold ed	10.00	20.00	50.00

X-MEN PRIME

July 1995 (4.95, color, one shot)			
nn-X-Men Reality Warps	1.00	2.00	5.00

X-MEN SPOT: NEW ONE - STARJAMMERS (See X-Men 2040)

1995 Nov 3, 24 pgs. (3.50, color)			
Marvel			
1 2 Nasty	0.90	1.80	4.50

X-MEN SURVIVAL GUIDE TO THE MANSION

Mar, 1995 (4.95, color)			
Marvel Comics			
1-Updated issues	1.70	4.00	10.00

X-MEN: THE EARLY YEARS

May, 1994 (Prestige format, 4.95, color)			
Marvel Comics			
1 2-Wraparound-c	0.30	0.60	1.50

X-MEN: THE ULTRA COLLECTION

Jan, 1994 Sept, 1995 (2.95, color, limited edition)			
Marvel Comics			
1 3 4 Liefeld-c/a; no story 3-Brereton-c/a; Liefeld-c of X-Force			
5-Wraparound gatefold-c w/pull out poster	0.60	1.20	3.00

X-MEN: THE WEDDING ALBUM

1994 (2.95, color, magazine size)			
Marvel Comics			
1-Wedding of Scott Summers & Jean Grey	0.60	1.20	3.00

X-MEN 2099

Oct, 1993-Present (1.25/1.50, color)			
Marvel Comics			
1-(1.75, -Foil-c, Stan Lee/Adam Kubert-c/a	0.40	0.80	2.00
2-3nd printing (1.75)	0.40	0.70	1.75
1-Gold Editions (15,000 made), sold thru Diamond for \$10.40	3.00	8.00	20.00
2-7, Lim-c/(p) begin, 3-Death of Tina	0.30	0.50	1.25
8-19 8-Begin 1.50-c, bound-in trading card sheet	0.30	0.60	1.50
20-22	0.40	0.80	2.00

X-MEN UNLIMITED

1993-Present (3.95, color, 68 pgs.)			

Marvel Comics			
1	1.20	2.40	6.00
2,4-7-2-Magneto app in	0.80	1.60	4.00
3-Cable-c/app.	1.20	2.40	6.00

X-MEN VS. DRACULA

Dec, 1993 (1.75, color, 52 pgs.)			
Marvel Comics			
1 o/w Mem Annual #6-Austin c/p1	0.40	0.70	1.75

X-MEN VS. THE AVENGERS, THE

Apr, 1987-No. 4, July, 1987 (1.50, color, mini-series)			
Marvel Comics Group			
1	0.70	1.40	3.50
2-4	0.50	1.00	2.50

X-O MANOWAR

Feb, 1992-Present (1.95/2.25, color)			
Valiant			
1-Partial cvrg. by Barry Smith-a(p)	2.50	9.00	20.00
2-Barry Smith-c/p	2.00	6.00	14.00
3-Liefeld-c/p	1.00	4.00	10.00
4, 5-1st app. Shadowman (cameo)	2.10	6.00	15.00
5, 6, 5-B: Smith-c, last 1 pg.-c & 0 ink a(p)	0.90	2.30	5.50
7, 8 Unity-c over 2 Miller-c	1.20	3.00	7.00
9-11 12-1st app. Randy Cable	0.80	1.60	4.00
14, 15-Tank-c/stories	1.00	2.90	5.00
15-Variant, Hot Pink logo, available in Ultra Pro Rigid Comic Sleeves box, no price on cover	1.70	4.00	10.00
16-(4, 28, 42, 52 pgs.)-Special 4 contest issue; 27-29 Tank app. 28-w/bound-in trading card 30-Sour app. 1st app. of "new good guy" 33 Chaos Effect Delta Pt. 3 36-w/Bound-in "Sneak-Peek" card	0.90	2.25	
42-w/20 pg Bertucci/Lee Prequel Bart Sears-a 0.50	0.90	2.25	
25-(2.50) Contains bound-in Armorines 40	0.70	1.40	3.50
44-(2.50) Bart Sear-a; 45-49	0.50	1.00	2.50
0-(8/93, 3.50)-Wraparound embossed chromium-c by Joe Quesada, origin; Solar app.	0.70	1.40	3.50
0-Gold variant-c	2.00	6.00	20.00
Retribution-trade paperback ('8991, 9.95) Polybagged with copy of X-O Database #1 inside	1.70	4.00	10.00
Yearbook 1 (4/95, 2.95)	0.60	1.20	3.00

XOMBI

Jan, 1994-Present (1.75, color)			
DC Comics			
0 (11/94, 1.95)-Simonson-c, silver ink-c	0.40	0.80	2.00
1-13 1-John Byrne-c	0.40	0.70	1.75
14-(2.50)	0.50	1.00	2.50

X-TERMINATORS

Oct, 1988-No. 4, Jan, 1989 (1.00, color, mini-series)			
Marvel Comics			
1	0.60	1.20	3.00
2	0.40	0.70	1.75
3, 4	0.30	0.50	1.25

X-UNIVERSE
May, 1995-June, 1995 (3.50, color limited series)
Marvel Comics

1-2	1.00	2.00	[illegible]

YAKKY DOODLE & CHOPPER
Dec, 1962 (Hanna Barbera)
Gold Key

1	[illegible]	[illegible]	[illegible]

YELLOW CLAW
Oct, 1956-No. 4, Apr, 1957
Atlas Comics/Marvel

1-Origin by Maneely	[illegible]	[illegible]	[illegible]
2-Kirby a	11.00	53.00	105.00
4-Kirby a	[illegible]	84.00	200.00

YELLOW SUBMARINE
[illegible]
Gold Key [illegible]

[illegible]	25.00	75.00	175.00
[illegible]	7.00	21.00	50.00

YOUNGBLOOD (... & Moyuption Explosion)
Apr, 1992-No. 5, Feb, 1993 (1.95/2.50, color)
No. ... 1994 (2.50)-Present (1.50, color, on-going series)

Liefeld-c/a w/2 trading cards; Liefeld-c/a in all (1st Image comics), flip-book format	1.50	3.00	8.00
1-2nd printing	0.50	1.00	2.50
2-(...July 1992...) 1st app. Shadowhawk, Prophet, Berserkers, ... & Darkthorn; w/2 trading cards; flip-bk	1.00	2.00	5.00
2-2nd printing (1.95)	0.40	0.80	2.00
3-(Oct, ... Aug, 1992 on-sale) 1st app. Supreme at back-up, w/2 trading cards; flip-book format, 1st app. Showdown	0.50	1.00	2.50
0-(...13/92, 1.95)-Contains 2 trading cards, two other variations exist, green or beige logo, w/Image #0 coupon	0.40	0.80	2.00
4-(1993)-2nd app. Keown's The Pitt, Bloodstrike app.	0.50	1.00	2.50
6-(2.50, 5)-Liefeld-Wraparound-c	0.70	1.40	3.50
7-10: 7,8-Liefeld-c/a(p)/story. 8,9-(1994). 9-...Velanderm...	0.50	1.00	2.50
Battlezone 1 (1993, 4/93 on-sale, 1.95) Annual/book, Liefeld-c(p)	0.40	0.80	2.00
Battlezone 2 (1994, 2.95)-Wraparound-c	0.60	1.20	3.00
Yearbook 1 (1993, 2.50)-Fold-out panel; 1st app. Tyrax & Kanan	0.50	1.00	2.50

YOUNGBLOOD: STRIKEFILE
Apr, 1993-Present (1.95/2.50/2.95, color; began as mini-series)
Image Comics

1-Flip book w/Jae Lee-c/a & Liefeld-c/a in all, 1st app. The Allies, Giger, & Obey	0.40	0.80	2.00
2-8,11: ... 11-Polybagged w/trading card	0.50	1.00	2.50
... (11/94) 8-9 Platt-c	0.60	1.20	3.00

YOUNG MEN
No. 24, Dec, 1953-No. 28, June, 1954
Atlas Comics

...Human Torch, & Sub-Mariner-c/a	65.00	195.00	650.00
25,26,27 ...	45.00	135.00	450.00

Zorro #3 © Zorro Prod

YOUNG ZEN: CITY OF DEATH
Late 1994 (3.25, B&W)
Entity Comics

1	0.70	1.30	3.25

YOUNG ZEN: INTERGALACTIC NINJA
1993-No. 3, 1994 (2.95, B&W, limited series)
Entity Comics

1-(3.50)-Gold foil embossed logo; bagged w/chromium trading card by S. Smith	0.70	1.40	3.50
2,3-Gold foil embossed logo	0.60	1.20	3.00

ZATANNA
July, 1993-No. 4, Oct, 1993 (1.95, color, mini-series)
DC Comics

1-4	0.40	0.80	2.00

ZEN INTERGALACTIC NINJA
1987 (1.75, B&W)

1,2-Copyright-Stern and Cote	1.00	2.00	5.00

ZEN INTERGALACTIC NINJA
No. 0, June-July, 1993-No. 3, 1994 (2.95, B&W)
Entity Comics

0-Gold foil stamped-c; photo-c of Zen model	0.60	1.20	3.00
1-3-foil stamped-c	0.60	1.20	3.00
0-(1995, 3.50)...All New Color Special; chromium-c by Jae Lee	0.70	1.40	3.50

ZEN INTERGALACTIC NINJA APRIL FOOL'S SPECIAL
1994 (2.50, B&W)
Parody Press

1-w/flip story of Renn Intergalactic Chihuahua	0.50	1.00	2.50

ZEN INTERGALACTIC NINJA COLOR
1994-Present (2.25, color)
Entity Comics

1-(2.95)-Chromium-c	0.80	1.60	4.00
1-(2.25)-...	0.50	0.90	2.25
0-(2.25)-Newsstand; Jae Lee-c; ...All New Color Special #0	0.50	0.90	2.25
2-(2.50)-Flip-book format	0.50	1.00	2.50
2-(3.50)-Flip-book format, polybagged w/chromium trading card	0.70	1.40	3.50
3-5 (2.50)	0.50	1.00	2.50
6-(2.95)-7-	0.60	1.20	3.00
Yearbook:Hazardous Duty 1 (1995)	0.60	1.20	3.00
Ashcan ... Tour of the Universe - (No price) Flip cover			

ZEN INTERGALACTIC NINJA MILESTONE
1994-No. 3, 1994 (2.95, color, limited series)
Entity Comics

1-3-Gold foil logo; r/Defend the Earth	0.60	1.20	3.00

ZEN INTERGALACTIC NINJA SPRING SPECTACULAR
1994 (2.95, B&W)
Entity Comics

1-Gold foil logo	0.60	1.20	3.00

ZEN INTERGALACTIC NINJA STARQUEST
1994-Present (2.95, B&W)
Entity Comics

1-7-Gold foil logo	0.60	1.20	3.00

ZEN INTERGALACTIC NINJA: THE HUNTED
1993-No. 3, 1994 (2.95, B&W)
Entity Comics

1-(2.95)-Newsstand edition, foil logo	0.60	1.20	3.00
1-(3.50)-Polybagged w/chromium card by Sam Kieth, foil logo	0.70	1.40	3.50
2,3-(2.95)-Foil logo	0.60	1.20	3.00

ZERO HOUR: CRISIS IN TIME
No. 4(#1), Sept, 1994-No. 0(#5), Oct, 1994 (1.50, color, limited series)
DC Comics

4(#1)-0(#5)	0.30	0.60	1.50
"Ashcan"-(1994, free B&W 8 pgs.)	0.10	0.20	0.50

ZORRO
Jan, 1966-Mar, 1968 (All photo-c)
Gold Key

1-Toth-a	10.00	30.00	50.00
2,4,5,7-9-Toth-a	6.00	12.00	30.00
3,6-Toth-a	5.00	10.00	25.00

ZORRO
Nov, 1993-Present (1.95, color)
Topps

0-(11/93, 1.00, 28 pgs.)	0.20	0.40	1.00
1,4-8,10,11: 1-Miller-c; 10-Julie Bell-c; 11-Lady Rawhide-c	0.50	1.00	2.50
2-Lady Rawhide app. (not in costume)	1.00	2.00	5.00
3-1st app. Lady Rawhide	1.80	3.60	9.00
9-(2.95)-Lady Rawhide-c & app.	0.80	1.60	4.00

Important Notice. All of the information, including valuations, in this book has been compiled from the most reliable sources, and every effort has been made to eliminate errors and questionable data. Nevertheless, the possibility of error always exists in a work of such immense scope. The publisher will not be held responsible for losses which may occur in the purchase, sale, or other transaction of items because of information contained herein. Readers who feel they have discovered error are invited to *write* and inform us so that the errors may be corrected in subsequent editions.

WELCOME!

Welcome to the first listing of official FAN Headquarters™! You can always be sure to find the latest issue of ***Overstreet's FAN*** *at any of these fine retail stores. Listings are alphabetical by state, city, and store name.*

Attention Retailers: Would you like to see your store listed here FREE every month? Would you like to be eligible for free or reduced cost POP items, as well as special premiums? Just order at least 25 copies of **Overstreet's FAN** every month from your distributor, and fax us your store name, address, and phone number along with a copy of your distributor's invoice showing your order of **FAN** to (410) 560-6107. Questions? Call Marketing Coordinator Brady Darvin at (410) 560-5806, ext. 408.

ALASKA

THE COMIC SHOP	418 3RD STREET #2	FAIRBANKS	AK	99701	907 452 5780

ALABAMA

CAPITOL CITY COMIC SHOP	3342 MCGEHEE RD	MONTGOMERY	AL	36111	205 281-0289

ARKANSAS

ALTERNATE WORLDS BOOKS & COMIC	4501 CENTRAL AVENUE #113	HOT SPRINGS	AR	71913	501-525-8999
COMIC BOOK STORE	9307 TREASURE HILL	LITTLE ROCK	AR	72207	501-227-9777
COLLECTORS EDITION	3217 JOHN F KENNEDY	N.LITTLE ROCK	AR	72116	501 791-4222

ARIZONA

ATOMIC COMICS	1318 W SOUTHERN #1	MESA	AZ	85202	602 649 0807
DRAGONS LAIR	1620 W TIMBERWOLF DRIVE	MESA	AZ	85201	602 649-2624
ALL ABOUT BOOKS & COMICS	5171 E CAMELBACK	PHOENIX	AZ	85012	602 277 0757

CALIFORNIA

COMIC HEAVEN	24 WEST MAIN STREET	ALHAMBRA	CA	91801	818 289 3945
COMIC RELIEF BERKELEY	2138 UNIVERSITY AVE	BERKELEY	CA	94704	510-843-5002
KINGS COMIC AND CARD SHOP	430 NORTH GLENOAKS	BURBANK	CA	91502	818 562-1834
CRUSH COMICS & CARDS	2645 CASTRO VALLEY BLVD	CASTRO VALLEY	CA	94546	510-581-4779
STAND UP COMICS	16946 GOOKE #285	CERRITOS	CA	90703	310 513 2879
COMICS INK	4467 OVERLAND AVENUE	CULVER CITY	CA	90232	310 204 3241
MR GREEN'S COMICS	PO BOX 2651	DUBLIN	CA	94568	[illegible]
COMICS & COMIX	104 O'NEIL COURT	FOLSOM	CA	95630	916-983-[illegible]
COMIC MANIA	124 WEST COMMONWEALTH	FULLERTON	CA	92632	714-992 6649
COMICS UNLIMITED	21509 NORWALK BLVD	HAWAIIAN GARDENS	CA	90716	310-865-4474
BUILLPEN	312 SOUTH AND MAIN	HAYWARD	CA	94545	510 887-4955
GOLDEN APPLE I	2711 MELROSE AVENUE	LOS ANGELES	CA	90046	213 658-6510
GRAPHITTI	9911 GAYLEY AVE	LOS ANGELES	CA	90024	310-824-3656
WEST COAST FANTASY	27931 B SUNNYMEAD BLVD	MORENO VALLEY	CA	92553	909 924-7866
BIG GUY'S COMICS & CARDS	167 EL CAMINO EAST	MT VIEW	CA	94040	415-965 8272
COMICS-N-STUFF	2535 E. PLAZA BLVD.	NATIONAL CITY	CA	91950	619-474-9909
A-1 COMICS	5800 MADISON AVENUE X	SACRAMENTO	CA	95841	916 331-9203
COMIC-KAZE	5615 BALBOA AVE.	SAN DIEGO	CA	92111	619-278-0371
THE COMIC GALLERY	4244 BALBOA AVE	SAN DIEGO	CA	92117	619-578-9444
METRO COMICS	15 WEST ANA PAVU	SANTA BARBARA	CA	93101	805 963 2168
ASHLEY TILLMAN	11054 VENTURA BLVD	STUDIO CITY	CA	91604	818-377-9718
RALPH'S COMIC CORNER	2377 EAST MAIN STREET	VENTURA	CA	93003	805 653 2732

COLORADO

BARGAIN COMICS	21 1/2 E. BIJOU	COLO. SPRINGS	CO	80903	719 [illegible]
MILE HIGH COMICS	2151 W. 56TH AVE.	DENVER	CO	80221	303 [illegible]

CONNECTICUT

FANTASY COMICS	232 E MAIN ST	BRIDGEPORT	CT	06610	203-335-6421

FLORIDA

BIG ENTERTAINMENT,INC	2255 GLADES RD #237 W	BOCA RATON	FL	33431	407-998-8900
READER COPIES	13034 PALMETTO GLADE DR	JACKSONVILLE	FL	32246	904-221-7658
COLISEUM OF COMICS	1180 E VINE STREET	KISSIMMEE	FL	34744	407-422-5757
FAMOUS FACES & FUNNIES	1721 S WICKHAM ROAD	MELBOURNE	FL	32935	407-799-3575
ALTERNATE DIMENSIONS, INC.	6781 MILLER DRIVE	MIAMI	FL	33155	305-661-4730
GREEN SHIFT I	5226 N NEBRASKA AVENUE	TAMPA	FL	33603	813-238-4177
MERLIN'S BOOKS	2568 EAST FOWLER AVENUE	TAMPA	FL	33617	813-254-5889

GEORGIA

AUGUSTA BOOK EXCHANGE	1651 GORDON HWY	AUGUSTA	GA	30906	706-793-7796
DR. NO'S	3438 CANTON ROAD	MARIETTA	GA	30066	404-422-4642

ILLINOIS

MOONDOG'S	2301 N CLARK STREET	CHICAGO	IL	60614	312-348-6060
ALL AMERICAN COMIC SHOPS, LTD.	3534 WEST 95TH STREET	EVERGREEN PARK	IL	60642	708-425-7555
DARK TOWER BOOKS & COMICS	5500 N ILLINOIS	FAIRVIEW HGTS	IL	62271	314-279-2984
COMICS & BEYOND	1106 LAKE STREET	HANOVER PARK	IL	60103	708-830-9286
GRAHAM CRACKERS COMIC SERVICE	51 CHICAGO AVENUE	NAPERVILLE	IL	60540	708-355-4310
M & M COMIC SERVICE	13617 SOUTHWEST HWY	ORLAND PARK	IL	60462	708-349-2486

INDIANA

BOOKS, COMICS & THINGS	2212 MAPLE CREST ROAD	FT WAYNE	IN	46815	219-749-4045
BLUE MOON COMICS & GAMES	6336 W 10TH STREET #1	IND ANAPOLIS	IN	46234	317-271-1479
DRAGONS LAIR	4033 S MICHIGAN	SOUTH BEND	IN	46614	219-291-5507

KANSAS

PRAIRIE DOG COMICS	7130 W MAPLE STE 240	WICHITA	KS	67209	316-942-3456

KENTUCKY

THE GREAT ESCAPE	2433 BARDSTOWN ROAD	LOUISVILLE	KY	40205	502-456-2210

LOUISIANA

BSI COMICS INC	[illegible]	[illegible]	LA	[illegible]	[illegible]-2665
MORE FUN COMICS INC	8200 OAK STREET	NEW ORLEANS	LA	70118	504-865-1800

MASSACHUSETTS

NEW ENGLAND COMICS	1515 [illegible]	[illegible]	MA	[illegible]	617-720-1848
DON'T CALL 'EM FUNNYBOOKS	1138 B [illegible]	[illegible]	[illegible]	[illegible]	413-785-5227

MARYLAND

CUTTING EDGE COMICS	2832 CHRISTOPHER AVE	BALTIMORE	MD	21214	410-426-1618
GEPPI'S COMIC WORLD - HARBORPLACE	301 LIGHT STREET	BALTIMORE	MD	21202	301-547-0910
GEPPI'S COMIC WORLD - SECURITY MALL	1722 N ROLLING ROAD	BALTIMORE	MD	21244	301-298-1758
GEPPI'S COMIC WORLD - SILVER SPRING	8437 SOLMON STREET	SILVER SPRING	MD	20910	301-588-2546
ALTERNATE WORLDS	22 CRANBROOK ROAD	COCKEYSVILLE	MD	21030	410-666-3290
THE BARBARIAN BOOK SHOP	11234 GRANDVIEW AVE	WHEATON	MD	20902	301-946-4181

MAINE

ZIMMIE'S INC.	201 EAST AVENUE	LEWISTON	ME	04240	207-784-4450

MICHIGAN

FANFARE COMICS & CARDS	4403 S WESTNEDGE	KALAMAZOO	MI	49008	616-349-8866

MISSOURI

DARK TOWER BOOKS & COMICS II	1568 CLAYTON ROAD	ELLISVILLE	MO	63011	314-230-8191
THE FANTASY SHOP	437 N MAIN ST	ST CHARLES	MO	63302	314-947-8330
DARK TOWER	426 MID RIVERS MALL DR	ST PETERS	MO	63376	314-279-2984

NORTH CAROLINA

HEROES AREN'T HARD TO FIND,INC	[illegible]	CHARLOTTE	NC	910 765 4370
BALLISTIC COMICS	521 KINGFIELD DR	CONCORD	NC	28027 704-782-5309
BLUE RIDGE COMICS	SHOP 209 SMILEY'S FLEA MARKET	FLETCHER	NC	28732 704-687-2743
SPIDERS WEB COMICS	PO BOX 748	GRAHAM	NC	27253 910 869-2861
ACME COMICS #1	1808 SPRING GARDEN STREET	GREENSBORO	NC	27403 910-855-0217
DADDY JIM'S	237 MONTLIEU AVENUE	HIGH POINT	NC	27262 910-889-9945
CAPITOL COMICS OF RALEIGH	3027A HILLSBOROUGH STREET	RALEIGH	NC	27607 919 832-4600

NEBRASKA

COSMIC COMICS INC.	[illegible]	LINCOLN	NE	68505 [illegible]
DRAGON'S LAIR #1	8316 BLONDO STREET	OMAHA	NE	68134 402 390 9141

NEW HAMPSHIRE

THE COMIC STORE	300 MAIN STREET	NASHUA	NH	03060 603 [illegible]
CHRIS' COMIC & CARDS	522 SOUTH BROADWAY	SALEM	NH	03079 603 [illegible]

NEW JERSEY

STEVE'S COMIC RELIEF, INC.	HERITAGE SQUARE	DELRAN	NJ	08075 609 461 [illegible]
JOKER'S CHILD	12 70 RIVER ROAD	FAIRLAWN	NJ	07410 201-794-6810
COLLECTOR'S CONNECTION	236 MAIN STREET	RIDGEFIELD PARK	NJ	07660 201-440-2898
TEM DEE	1201 BLACK HORSE PIKE	TURNERSVILLE	NJ	08012 609-228-8645

NEVADA

SILVER CACTUS COMICS	229 N NELLIS BLVD	LAS VEGAS	NV	89110 702-438-4408

NEW YORK

POWER COMICS & BASEBALL CARDS	[illegible] WHITE PLAINS ROAD	BRONX	NY	10467 718-655-5674
COMIC DEN, INC.	[illegible] LEFFERTS BLVD	KEW GARDENS	NY	11415 718 805-3789
NANUET VIDEO	[illegible] NANUET MALL SOUTH	NANUET	NY	10954 914-623-6600
COMIC ART GALLERY	168 BROADWAY	NEW YORK	NY	10012 212 777-2770
IT'S ANOTHER HIT	38 W 32ND STREET	NEW YORK	NY	10001 212-564-4111
ITS ANOTHER HIT, IR	131 W 32 STREET	NEW YORK	NY	10001 212-564-4111
JIM HANLEY'S UNIVERSE	126 WEST 32ND ST	NEW YORK	NY	10001 201-868-4723
FANTASTIC PLANET	24 [illegible]	PLATTSBURGH	NY	12901 518-563-2946
COMICS ETC.	274 [illegible] AMAN STREET	ROCHESTER	NY	14607 716-473-7150
EMPIRE® COMICS I	375 SIBLEY BLVD	ROCHESTER	NY	14616 716-663 6877
EMPIRE® COMICS II	1176 MAIN STREET EAST	ROCHESTER	NY	14620 716-442-0371
ONE IF BY CARDS, TWO IF BY COMICS	1107 CENTRAL PARK AVENUE	SCARSDALE	NY	10583 914-725-2225
TWILIGHT BOOK & GAME EMPORIUM	1401 NORTH SALINA STREET	SYRACUSE	NY	13208 315 471-3139

OHIO

QUEEN CITY COMIC & CARD CO.	6101 MONTGOMERY RD	CINCINNATI	OH	45213 513 351 5674
THE CARD CONNECTION	1888 HARD ROAD	COLUMBUS	OH	43235 614-792-1722
MAVERICK'S COMICS	6600-V DIXIE HIGHWAY	FAIRFIELD	OH	45014 513-860-5805
COMIC ADVENTURES INC.	1504 WEST FOURTH ST	MANSFIELD	OH	44906 419-529-8480
JOHNSON'S BOOK & MUSIC	9100 COX RD.	WEST CHESTER	OH	45069 513-777-0660

OKLAHOMA

NEW WORLD COMICS	PO BOX 57413	OKLAHOMA CITY	OK	73157 405-521-1306

OREGON

NOSTALGIA COLLECTIBLES	527 WILLAMETTE STREET	EUGENE	OR	97401 503-484-9202
KATHYS PAPERBACK EXCHANGE	1212 NW 6TH STREET	GRANTS PASS	OR	97526 503 474 6439
EXCALIBUR BOOKS AND COMICS #1	2444 S E HAWTHORNE BLVD	PORTLAND	OR	97214 503-231 7351
HEROES HAVEN	627 SE JACKSON STREET	ROSEBURG	OR	97470 503 673 5004
GATEWAY COMIC & SPORTSCARD	3000 GATEWAY # 534	SPRINGFIELD	OR	97477 503-726 5154

PENNSYLVANIA

CAP'S COMIC CAVALCADE	1894 CATASAUQUA ROAD	ALLENTOWN	PA	18103 610 264 [illegible]
SLAPSTIX CURIO SHOP	405 E WASHINGTON AVENUE	CONNELSVILLE	PA	15425 412 [illegible]
INFINITY COMICS	4588 WILLIAM PENN HWY	MURRYSVILLE	PA	15668 [illegible]

FAT JACK'S COMICRYPT	2006 SANSOM ST.	PHILADELPHIA	PA	19103	215-963-0334
EIDE'S ENTERTAINMENT	1111 PENN AVENUE	PITTSBURGH	PA	15222	412-261-0900
COMIC CASTLE INC.	17 W.FOURTH STREET	WILLIAMSPORT	PA	17701	717-322-8763

RHODE ISLAND

ENTERPRISE COLLECTIBLES	873 WARERMAN AVE.	E.PROVIDENCE	RI	02914	401-435 5818
EARTHWORLD COMICS	1361 HARTFORD AVENUE	JOHNSTON	RI	02919	401 421-7945
KELLY'S COMICS & COLLECTIBLES	2443 WEST SHORE ROAD	WARWICK	RI	02886	401-732 8383

SOUTH CAROLINA

DAVE'S COMICS & CARDS	2349 CS CHERRY ROAD	ROCK HILL	SC	29732	803-324 2447

TENNESSEE

AMERICAN COMICS & CARDS	6828 SHALLOWFORD RD	CHATTANOOGA	TN	37421	615-490 0501
VIKING BOOKS	1598 FORT CAMPBELL BLVD.	CLARKSVILLE	TN	37042	615 647-0873
COLLECTOR'S CHOICE	3405 KEITH STREET	CLEVELAND	TN	37311	615-523 9032

TEXAS

AUSTIN BOOKS	5002 NORTH LAMAR	AUSTIN	TX	78751	512 454 4197
SPORTSPAGE ENTERPRISES, INC.	7016 W STASSNEY LN	AUSTIN	TX	78745	512 443-7272
AT YOUR SERVICE SUBSCRIPTIONS	17815 DAVENPORT RD STE 120	DALLAS	TX	75252	214 931 1993
BEDROCK CITY COMIC CO	6521 WESTHEIMER	HOUSTON	TX	77057	713 780 0675
HAMPS SUPPLY	9727 TANNER ROAD	HOUSTON	TX	77041	713 690 0452
BIG BOB'S CARDS & COMICS	721 CENTRAL EXPY #310	PLANO	TX	75075	214 429 3841

UTAH

COMICS UTAH	2581 1000 W.	SYRACUSE	UT	84111	801-528 3900
COMICS UTAH	2250 WEST 5400 SOUTH	SALT LAKE CITY	UT	84118	801-966-8581

VIRGINIA

GERRY'S COMICWORLD-CRYSTAL CITY	1674 CRYSTAL SQUARE ARCADE	ARLINGTON	VA	22202	703 413-0618
FANTASIA COMICS	1491 SEMINOLE TRAIL	CHARLOTTESVILLE	VA	22901	804 974 7512
HALF TIME CARDS & COMICS	1814 H TODD'S LANE	HAMPTON	VA	23666	804-838 3155
THORE COMICS	3514 OAKLAWN BLVD	HOPEWELL	VA	23860	804 458-9561
THE TRILOGY SHOP-PRINCESS ANNE	700 ENDICOTTE ROAD	PORTSMOUTH	VA	23702	804-490 2205
RICHMOND COMIX	8512 MIDLOTHIAN TURNPIKE	RICHMOND	VA	23235	804 330 3460
B&D COMIC SHOP	802 ELM AVENUE SW	ROANOKE	VA	24016	703 342 6642
COMICS & THINGS	4406 HOLLAND ROAD	VIRGINIA BEACH	VA	23452	804-486-5870
FOUR COLOR FANTASIES	80 WEEMS LANE	WINCHESTER	VA	22601	703 662-7377

WASHINGTON

THE COMICS PLACE	301 W HOLLY #8	BELLINGHAM	WA	98225	360-733-2224
WHOOO'S COMICS-N-GAMES	700 S.EASTERN, KINNEY S E	LACEY	WA	98503	360 438 0575
GOLDEN AGE COLLECTABLES	1501 PIKE PLACE MARKET	SEATTLE	WA	98101	206-622-9799

WYOMING

COMIC QUEST	1418 LOGAN AVE	CHEYENNE	WY	82001	307-637 7843

INTERNATIONAL

ADELAIDE COMICS CENTRE	SHOP 7 JOHN MARTINS PLAZA	SOUTH AUS	AUSTRALIA	5000	011618227459
ANOTHER DIMENSION !	324 10 STREET N.W	CALGARY	ALBERTA	T2N 1V8 CANADA	403-283-7078
PHOENIX COMICS	2523 A 12TH AVE SW	CALGARY	ALBERTA	T3E 0A2 CANADA	403-246 1706
BOOK & COMIC EMPORIUM	1247 GRANVILLE STREET	VANCOUVER	BC	V6Z 1M5 CANADA	604 682-3019
GOLDEN AGE COLLECTIBLES	330 GRANVILLE STREET	VANCOUVER	BC	V6Z 1K2 CANADA	604 683 2819
BOOKFAIR	376 PORTAGE AVE.	WINNIPEG	MAN	R3C 0C5 CANADA	204-957 0142
STYX COMIC SERVICE	1818 ARLINGTON	WINNIPEG	MAN	R2X 1W6 CANADA	204 586-8547
STYX COMIC SERVICE	1693 CORYDON	WINNIPEG	MAN	R3N 0L9 CANADA	204-586 8547
LA BORSA DEL FUMETTO	VIA LECCO 16	MILANO	ITALY	20124	01139220388
MATOS' STAMP & COIN CENTER	109 RUA CANDIA	ARECIBO	PR	00613	809 878 8135
A TIME TO PLAY	G..6 VILLA CAPARRA	GUAYNABO	PR	00965	809-754 3486
FANTASY HOUSE	66 CALLE DR BASORA NORTE	MAYAGUEZ	PR	00680	809-265-1970

NORTH CAROLINA SHOW DATES COMIC BOOK, TRADING CARD AND STARS WARS TOY SHOW

Modern, Golden, Silver-Age Comics-Non-sport cards-comic related toys-Action figures and more!

Sun. July 9th: Charlotte, N.C., Ramada Inn Airport Central
(exit 7 off I-85 S/I-5 Clanton Rd)

Sat. July 15th: Winston Salem, N.C., Holiday Inn West
(also GA. Pkwy-Hanesbrook Rd)

Sun. July 23rd: Greensboro, N.C. Howard Johnson Coliseum
(High Point Rd Exit 217 off I-40)

All Shows run from 10am to 5pm
Admission $.2 Call (704) 787-5911 for more info & guest updates

The Great Escape
2433 Bardstown Road, Louisville, KY 40205
(502) 456-2216
Louisville's Largest Comic Shop since 1978

OVERSTREET'S
FAN

DISCOUNT COMICS:

ACTION	
499,554-510,544,584-586	1.00
592,596,645-650 657,670-673	0.70
ADVENTURES OF SUPERMAN	
424-426 436,481-485 500-502	0.70
AMAZING SPIDER-MAN	
182-189 209,253	4.00
200-209 258,347,258 291-297	2.00
AVENGERS	
167-169 211-213	2.00
BATMAN ANNUAL 12-21	1.00
265-284 304-334	0.70
BATMAN	
306,311,312 318-328,331-341	1.00
432-455 463-467	0.70
BATMAN LEGENDS/DARK KNIGHT	
2-8 12-28 30-37 41-43,51-53	1.00
CAPT AMERICA	
207-209,271,291-299	2.00
236-240,245-248,252	1.00
303-308,324-330 344,346	0.70
356-389,395-414,420,421	0.70
CONAN	
86-95,107-129,134,174,188	0.70
CONQUEROR	
160-162	1.00
218-238,265-283,298-318	0.70
DEATHLOK	
2-8,10	1.00
11-16,18,20-29	0.75
DEFENDERS	
62-99,124-132,140-152	1.00
DETECTIVE	
465-499,505-507,661-663	1.00
601-629,638-651	1.00
DR STRANGE	
27-71,74,85	0.70
ELFQUEST (MARVEL)	
1-3,17-27	0.70
FANTASTIC FOUR	
160-199,202-225,232-237	1.00
276-318,333-342,357,364-372	0.70
FLASH	
6-8,10	1.00
31-33,44,52,56-59,69-71	0.80
GHOST RIDER (1973)	
58,62-65,52-54,59-62,76	2.00
INCREDIBLE HULK	
219-231	1.00
238-268,402,407	0.70
IRON MAN	
88-98,112,115,119,124 125,244	2.00
132-139,149-155,218-223,235-243	1.00
251-259,268-270 277,286 287	0.70
JUSTICE LEAGUE (1987)	
23-45,51,64-69,73-75,79-82	0.70
JUSTICE LEAGUE EUROPE	
2-32,37-53	0.70

AS LOW AS 70¢!

JUSTICE LEAGUE AMERICA	
160 162-168-189	1.50
192-199 209 210,217,220,223	1.00
231,244-257	0.70
MARVEL COMICS PRESENTS	
2-4,5,84-89	3.00
6-10,38-49,90-95-99,71,96,90	2.00
12-20 34-36 97-101-103	1.50
39-47 77-81 91-93,100	1.20
25-33,50-70,72-76,82,102-142	1.00
NEW MUTANTS	
2-9,11 23 27-40 41,48,50 ANN3,7	1.00
16 21 100 (1ST PRINT) ANN 9	4.00
55-58,78 79 80 82 83	0.70
PUNISHER	
26-32,35 41-44,60-81	0.70
PUNISHER WAR JOURNAL	
13,14 18,20,23-25,40,45 59	0.70
SPECTACULAR SPIDER-MAN	
1 (NM)	25.00
1 (VF)	18.00
12,14,16,18-21,24-26 32 33	3.00
35,39-46,50,51,53,55,57 58	3.00
59,73	5.00
75,83,89,102-104,106,111	2.00
113-117,119,118 120-130	1.00
142	11.00
135,148-152,154-157,164-167	1.00
170,197,199,203,204,210,211	1.00
THOR	
307-319,339-378,414-443,455-467	0.70
UNCANNY X-MEN	
135 NM	7.00
136 NM, 138 NM, 143 NM	6.00
137FN, 145VF,149VF,150VF	5.00
144 NM, 146-148 ALL NM	5.00
139 VF, 140 VF, 141 NM	11.00
179 VF, 151-153 NM	3.50
153 FN, 174 FN, 265 NM	1.50
WEST COAST AVENGERS	
Volume 2, 6-82	0.70

* * * * * * * * * * * * * * * * *

DISCOUNT COMICS
P.O. BOX 11205, DEPT "H"
EL CAJON, CA 92021-1125
619/442-8559 FAX-619/442-8563

* * * * * * * * * * * * * * * * *

VISA/MC Specify account #, exp. date, cardholder's name and signature.
POSTAGE, $3, Foreign add 15¢ per book.
INSURANCE opt.small for 75¢
LIST ALTERNATES for a free copy!
PRICES subject to change without notice
COMICS are VERY FINE or better conditio
Orders limited
CALIFORNIA RES. add 7% sales tax.
COMPLETE CATALOG ONLY 25¢!
This ad expires JANUARY 31, 1996!

IN THE VERY NEXT ISSUE OF THIS HERE MAGAZINE...

Hey, we're just getting started, so strap yourself in and get ready for **Overstreet's FAN #3!** We've got features on Chaos! Comics (the guys with **Lady Death**, as if you didn't know), the brand new **Battlestar Galactica** comic, David Lapham's sharp new comic **Stray Bullets**, and more news than you can shake a BADROCK serial at.

We've also got an interview with William Tucci on **Shi**. Check out Todd Toys' latest incredible toys, the next installment of our WildStorm serial, and our reports on gaming cards. We've got a special preview of **GoldenEye**, the new James Bond movie, along with a history of the Bond films. And how about columnists? Try Peter David, James Robinson, Jeff Mariotte, *and* Frank Miller! Where else are you going to get all of this? But wait! There's more! Check it out, or live in denial forever (and we ain't just talkin' a river in Egypt).

SHOCKING TALES

AND OTHER STORIES TO BE FOUND AND CONFOUND IN THE EC TRADITION

GEMSTONE PUBLISHING

P.O. BOX 469 • WEST PLAINS, MISSOURI 65775

PHONE: 417.256.2224 for orders only: 1-800-EC CRYPT

another Star in the Gemstone Universe

There's only one magazine dedicated to serious **Golden Age and Silver Age collectors!** *Comic Book Marketplace* gives you the inside track on the rarest, the most in-demand, the best buys and the most undervalued issues and collectibles around. Not to mention in-depth articles, nostalgia, and just plain fun!

Available at fine comic shops everywhere!

COMIC BOOK MARKETPLACE

EXCLUSIVE BADROCK™ SERIAL CONTINUES IN FAN #3!!!

Explore the dark mysteries of CHAOS! Comics' Lady Death™ and Evil Ernie*!

BADROCK™ and Prophet™ jam cover by Rob Liefeld and Stephen Platt!

The ONLY monthly price guide that covers the range from good to near mint!

OVERSTREET'S FAN™

ON SALE IN JULY!

FRANK MILLER

THE "MAINSTREAM" IS UP FOR GRABS

When Joe Schuster and Jerry Siegel created Superman, they understood the nature of the medium and limits of the production values of the American comic book. Either that, or they were very, very lucky. How many first-time batters step up to the plate with the bases loaded and knock the ball out of the park? How often this side of Olympus is something original created that is immensely powerful and deeply resonant and absolutely perfect from the get-go?

And Superman was perfect, in design and concept. He still would be if he'd just get a haircut. Shabby letterpress printing couldn't hide a hero who wore his initial on his chest. The limitations of a static artform were overcome by action and adventure so extravagant that the comic page burst with enthusiasm. In the nearly sixty years that have followed Superman, the model was refined and explored by other artists, most notably Jack Kirby, who permanently transformed the superhero genre, imbuing it with operatic scope and almost reckless energy. Kirby's vision has held sway ever since. Even the frantic MTV-generation, in-your-face approach made popular by the boys at Image Comics is directly attributed to Kirby's innovation. There is a direct lineage here, and it all began with Superman, the first and still the best of the superheroes, his silly long hair notwithstanding.

But the history of comics is not simply the history of the superhero. William Gaines' EC Comics utterly dominated the comics market for years, until other comics publishers shut EC down with the self-censorship conspiracy of the Comics Code. EC was the tops, the best, the most popular. EC Didn't publish a single superhero comic book.

The superhero had lost a lot of his zip in the early 50's. Gaines, Harvey Kurtzman, Al Feldstein, Johnny Craig and a cadre of superior cartoonists explored other avenues, other genre, re-invigorating the horror comic, the crime comic, the war comic, showing that each, done expertly, could work every bit as well as the superhero comic, and could indeed achieve brilliance. They could also sell like hotcakes, which they did. What is most remembered about EC is the outrageous nature of its satire and the deliciously shameless excesses of its horror comics. What is most often forgotten is how wonderfully EC Comics explored the tension and suspense of good melodrama, how far they took us into the dark corners of human evil, how they tied our stomachs into knots and startled us with not only what the characters did, but why.

With EC shut down by its inferiors, comics floundered for years, until Marvel Comics. Kirby, Stan Lee, Steve Ditko and others revived the superhero, pumping adrenaline into the tired, depressed genre. For thirty years Marvel Comics was the central driving force in the marketplace, and its sensibilities and style dominated the way cartoonists, publishers, retailers and readers looked at comic books. Anything that was not a reflection, refraction, variation or outright rip-off of Marvel Comics was branded with that oh-so-respectable, oh-so-sales-quenching adjective, "alternative". Only Marvel Comics and its creative offspring were regarded as "mainstream", which meant you could sell enough copies of it to justify giving it display space. Comics became the only entertainment field where "mainstream" referred to a single genre, narrowly defined by the editorial parameters of a single publisher.

"Alternative" was everything else, every personal vision every other genre, every war comic, crime or horror comic. A whole world of possibilities was marginalized, each title treated even by its supporters as a charity case. Marvel's reign was such a long one that many comic folk believe its approach to be the only route to success. This is a wrong-headed notion, and an increasingly costly one.

Words have power. The words we choose to describe things, if poorly chosen, do much to prejudice us unwisely. Now that Marvel Comics is in creative free-fall and losing sales by the week, now that the superhero "universes" are facing not-with-a-bang Armageddon's right and left, the use of words like "mainstream" and "alternative" need to be re-examined.

Sooner or later, barring an improbable re-invigoration of the superhero by some hidden genius, the entropy suffered by the superhero "mainstream" will continue. The rise of mis-named "alternatives" is the only rational hope for the marketplace, and the artform.

It would be crazy to suggest that superhero comics will cease to exist, or that they should. Superheroes, done well, are wonderful, and will no doubt remain a major part of the comics market. Nor is it a crime against humanity to buy and read and love superhero comics, as some seem to suggest. Some of the best comics out there like **Madman**, **Hellboy**, and **Concrete**, are superhero comics of a sort. But to assume that Marvel-style superheroes are the only comics that can sell or are fun to read is to ignore both history and current trends.

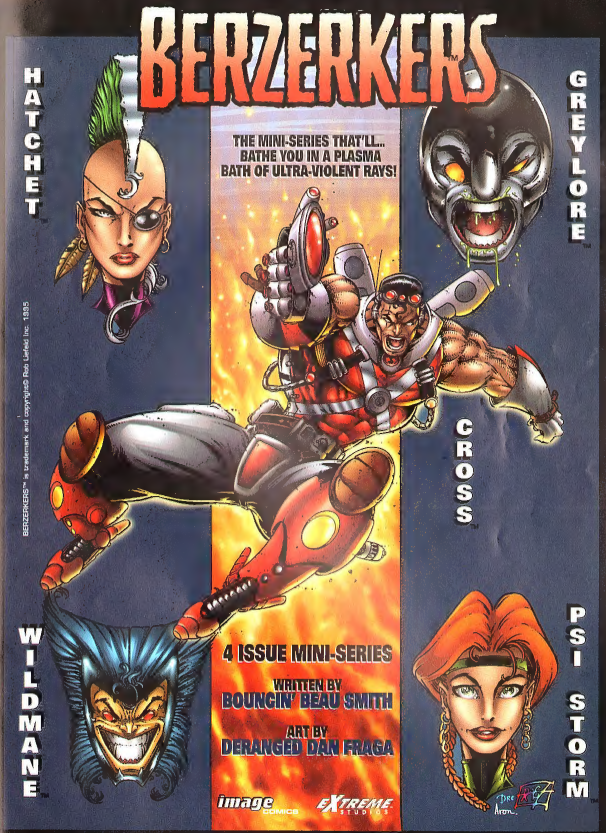
Look at these so-called "alternative" comics one at a time. Judge each on its own merit. Act in your own self-interest. You face no moral imperative whatsoever to order or buy any comic book you don't care to read. Don't think of any cartoonist, or publisher, as a charity case. Nobody's doing Jeff Smith any favors buying **Bone**. It's a lot of fun. Nobody owes Stephen Bissette three bucks just because he's got artistic integrity. **Tyrant** is a vastly entertaining comic book, and if you read one issue, there's a good chance you'll come back for more. When **Sin City** outsells **Daredevil**, which it routinely does, don't call **Sin City** "alternative".

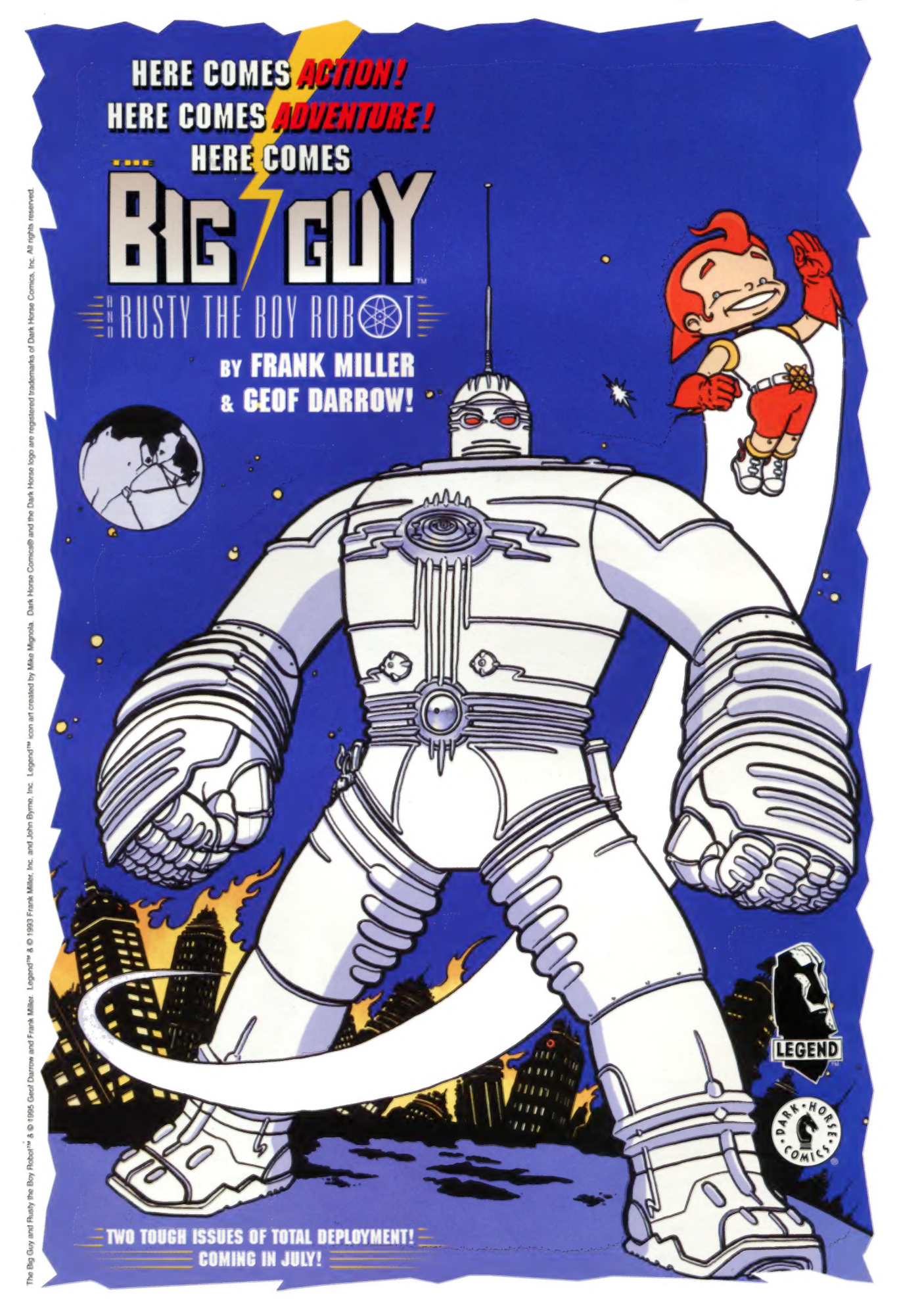
There's a whole new mainstream out there to be discovered, and defined. Never has any talent been so extraordinary in our field, or so unabashed in our love for comics. The current fear now pervading our industry is not simply due to Marvel's sorry, desperate assault on the free market, as much hardship and destruction as that is certain to cause. We are, as we have been many times in our past, at a creative crossroads. We must rise to the occasion, shrug off our stupid old prejudices and bad habits, and take comic books in new and fresh directions. And we will.

We're in for better times and better comics.

Frank Miller writes and draws ***Sin City****. His other current projects include the* ***Martha Washington*** *series with Dave Gibbons, and* ***The Big Guy and Rusty the Boy Robot*** *with Geof Darrow.*

(c) 1995 by Frank Miller


BERZERKERS
HATCHET
GREYLORE
THE MINI-SERIES THAT'LL... BATHE YOU IN A PLASMA BATH OF ULTRA-VIOLENT RAYS!
CROSS
WILDMANE
PSI STORM
4 ISSUE MINI-SERIES
WRITTEN BY
BOUNCIN' BEAU SMITH
ART BY
DERANGED DAN FRAGA
image COMICS
EXTREME STUDIOS
BERZERKERS™ & trademark and copyright© Rob Liefeld, Inc. 1995



The Big Guy and Rusty the Boy Robot™ & © 1995 Geof Darrow and Frank Miller. Legend™ & © 1993 Frank Miller, Inc. and John Byrne, Inc. Legend™ icon art created by Mike Mignola. Dark Horse Comics® and the Dark Horse logo are registered trademarks of Dark Horse Comics, Inc. All rights reserved.